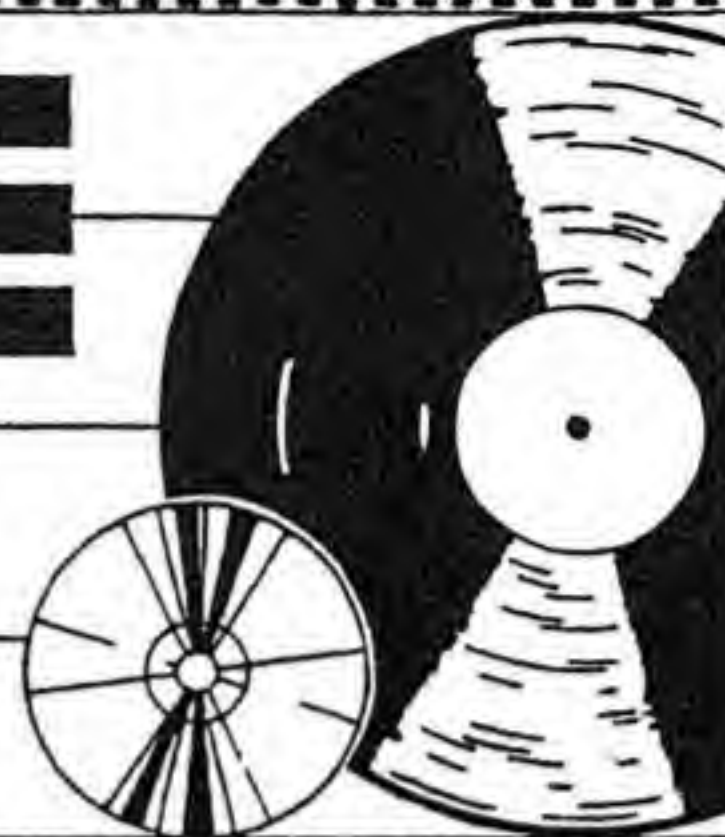


FILM SCORE MONTHLY



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I regret to inform you all that due to rising production costs and time demands, this will be the last issue of *Film Score Monthly*. Just kidding! Welcome to another issue. This one is abominably late, but fear not, work has already started on the July issue. Sorry if I've been lax with correspondence, but I was out in LA for two weeks at the end of May, which set business back considerably. I should be all caught up... by the time I have to go back for my next year at Amherst College in September. At this point, I am not sure if I will do another double issue this summer. The 64 page issue for February and March was fun to do, but it took a lot of effort, and more importantly, money. Speaking of which, any retailers, labels, etc. possibly interested in advertising in FSM, please write in.

As of this month, I've now been doing FSM in one form or another for three years. However, it's only gone by the name *Film Score Monthly* for one year, and if you're interested in buying backissues (see the club handbook for a list), don't bother with anything before June of last year. This is probably as good a time as ever to thank everyone once again for your support and interest. There are many people who take time out of their busy schedules to help me out, and I really appreciate it. (And I'm trying not to be such a jerk on the phone or in person, too!) Most people seem to enjoy the first monthly forum film music has ever had, and I must admit it's a bit of a thrill (plus a lot of typing) to provide it. Hopefully, I'll be around for a while yet.

Articles and reviews for FSM keep coming in faster than I can print them. Most of the articles, while not always topical, are well worth printing, and do get squeezed in at some point. Occasionally, something will come in which I simply cannot use, due to its being too irrelevant, too long, or just poorly written, but that rarely occurs. Don't worry, as anyone who has seen my room can attest, I don't throw anything out, so if you spent the time and effort to submit something for FSM, it will most likely end up published; when, I don't know. If you are interested in writing for FSM, write or call me (508-693-9116), so we can think of an article you can do which is actually needed. (I do have a fax

machine, but at present it is sharing a line. Until I get a dedicated line, please call ahead at the above number if you are going to send a fax.)

Radio Roundup: It seems I get informed weekly of a soundtrack radio program not listed in *The Soundtrack Club Handbook*. And by all means, folks, keep informing me! To begin, the soundtrack show airing on WCRB-FM 102.5 from Boston, MA is on Thursday nights from 8 to 9 PM, not Tuesday nights. It's called, appropriately enough, "Thursday Night at the Movies," hosted by Dave MacNeill. • A new radio show called "Soundtracks" will be airing Sunday evenings at 9 on 91.3 FM, WHQR Public Radio, out of Wilmington, North Carolina. This show is hosted by Todd Davis. • "Stage & Screen" airs on 90.1 WOI FM Wednesday nights from 7 to 8 out of Ames, Iowa. This show plays musicals as well as film music.

Hollywood Bowl Exhibit: Now open at the Hollywood Bowl Museum in Los Angeles is an exhibit on film music. This features eight exhibition units, covering different genres and composers, with ample display materials; a section on the process of film scoring (covering Bruce Broughton on the new Roger Rabbit cartoon); plus video and audio displays. In addition, at 7PM on July 19 and August 9 the museum will host discussions by film composers, arrangers, orchestrators, music editors, and studio musicians. This exhibit looks very exciting; call 213-850-2058 for more information.

Goodies in Stock: A crop of issues and reissues have emerged in recent months from overseas. First off, edel in Germany has reissued *Dune* (Toto) and *Indiana Jones and the Temple of Doom* (Williams) on CD. CDs of *Gremlins* (Goldsmith & songs) and *Battlestar Galactica* (Stu Phillips) are rumored to be on their way. From Japan has come CDs of *Wind* (Basil Poledouris, FLC-28209), *Enter the Dragon* (Schiffrin, Warner Bros.) and *Eva* (Michel Legrand, SLC). From Italy has come Morricone's *Orca* and *Avventuriero/Oceano* on RCA/Legend. US readers can look for these elusive imports from mail order specialists Footlight Records (113 E 12th St, New York NY 10003) and STAR (PO Box 487, New Holland PA

17557-0487), as well as Intrada and Screen Archives, info on next page. Dealers not listed above should not take this paragraph as a particular endorsement of the above companies over others, just that the above are known to get these overseas issues in stock, and can provide reliable mail order service to those who would normally not know where to begin looking for some of these CDs.

Outlets: A new sale/auction list of rare soundtrack LPs is now available from *West Point Records*. Write to West Point at 24325 San Fernando Road, Newhall CA 91321. Phone/fax: 805-253-2190. • *Chinatown Filmmusic* is a German mail order dealer, carrying LPs and CDs, and featuring a search service for hard to get soundtracks. Write for further information to: Chinatown Filmmusic, Bernd Plachetka, Wunstorfer Strabe 97, W-3000 Hannover 91.

Much of the information presented in this opening section of FSM is later compiled into The Soundtrack Club Handbook, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

Stop Press: It has sadly come to my attention that David Kraft, one of film music's greatest unsung heroes, has passed away after a long illness. This is unquestionably a great loss for us all, and a tribute to David will appear next issue.

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INCOMING

Here's all the latest in film music news. As always, it's very similar to last month's news, but there are some neat things popping up:

Who Scores What: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton prod.); JEFF BECK scores *Blue Chips*; TERENCE BLANCHARD scores *Sugar Hill*, *Mantis* (TV), and *Crooklyn* (dir. Spike Lee); BRUCE BROUGHTON scores *I Married an Ax Murderer* (w/ Mike Myers); BILL CONTI scores *Rookie of the Year* and *Karate Kid 4*; RY COODER scores *Geronimo* for Walter Hill; STEWART COPELAND scores *Bank Robber* and *Airborn*; PATRICK DOYLE scores *Into the West*; JOHN DEBNEY scores *Sea Quest* (Spielberg TV show) and *Hocus Pocus*; CLIFF EIDELMAN scores *Meteor Man*; GEORGE FENTON scores *Shadow Lands* (w/ Anthony Hopkins, Debra Winger); ROBERT FOLK scores *A Troll in Central Park* for Don Bluth; RICHARD GIBBS scores *Son in Law* (w/ Pauly Shore) and *Fatal Instinct* (Carl Reiner comedy); JERRY GOLDSMITH scores *Rudy* (football movie by *Hoosiers* director), *Smoke & Mirrors*, *Malice*, *Six Degrees of Separation* (dir. Schepisi), and *Tombstone* (new Western, dir. K. Jarre); JAMES HORNER scores *Man Without a Face* (w/ Mel Gibson), *Pelican Brief* (w/ Julia Roberts) and *The Pagemaster* (due 1994, w/ Macaulay Culkin, dir. Joe Johnston); JAMES NEWTON HOWARD scores *Wyatt Earp*; MICHAEL KAMEN scores *The Three Musketeers*; KATIE LANG scores *Even Cowgirls Get the Blues*; HUMMIE MANN scores Mel Brooks' *Robin Hood: Men in Tights*; ENNIO MORRICONE scores *In the Line of Fire* (w/ Clint Eastwood); DAVID NEWMAN scores *The Coneheads* (incorporating *The Day The Earth Stood Still*) and *The Flintstones*; JACK NITZSCHE scores *Harlem: A Love Story* (w/ Wesley Snipes); BASIL POLEDOURIS scores *Free Willy* (dir. Simon Winter) and *On Deadly Ground* (w/ Seagal); RACHEL PORTMAN scores *The Joyluck Club* and *Great Moments in Aviation*; GRAEME REVELL scores *The Crow* (w/ Brandon Lee), *Ghost in the Machine*, and *Hard Target* (w/ Van Damme, dir. John Woo); LALO SCHIFRIN scores *The Beverly Hillbillies*; BILL ROSS scores *Look Who's Talking 3*; MARC SHAIMAN scores *Addams Family Values*, *North* (dir. Reiner), *City Slickers 2*, and *Hearts and Souls* (w/ Robert Downey, Jr.), and he'll be music supervisor (not entirely the composer) on *Sister Act 2 & That's Entertainment 3*; HOWARD SHORE scores *M. Butterfly* (dir. Croenberg), *Philadelphia*, and *Mrs. Dabfine*; ALAN SILVESTRI scores *Clean Slate*, *Judgment Night*, *Cops & Robbers*, and *Forest Gump* (dir. Zemeckis); SHIRLEY WALKER scores *Batman: The Animated Movie*; BENNY WALLACE scores *Betty Boop*; JOHN WILLIAMS scores *Schindler's List* (dir. Spielberg); CHRISTOPHER YOUNG scores *Dream Lover*; HANS ZIMMER scores *The House of the Spirits* and *Younger and Younger* (dir. Percy Adlan).

Agency news: The Larry Marks Agency has taken on a partner, Vas Vangelos, previously of Gorfaine-Schwartz. Vangelos brings to the Marks-Vangelos Agency such clients as Dennis McCarthy, Jay Ferguson, Patrick O'Hearn, and Benny Wallace. • The Kraft-Benjamin Agency has pressed a promotional "sampler" CD with excerpts from their clients' work. The CD has an elaborate booklet with mini-bios on the composers, which include such heavy-hitters as Goldsmith, Elfman, Broughton, Conti, Poledouris, Shaiman, and many more. • The Carol Faith Agency has pressed a promotional CD of Richard Bellis' work, including excerpts from *It*.

Currently, all *Star Trek: The Next Generation* and *Deep Space Nine* episodes next year are set to be scored by regular composers Dennis McCarthy or Jay Chattaway, a Herculean task. Any more *Star Trek* albums from GNP/Crescendo are far off in the future at this point. As many have pointed out, Jay Chattaway is way overdue for an album, having written many interesting scores like "Tin Man" and "The Inner Light," and most recently the complex "Frame of Mind" and the bombastic "Descent" for *The Next Generation*. It is more than likely that will be a Jay Chattaway *Star Trek* album, just not for a while yet.

Christopher Young was tapped to quickly write around 12 minutes of music for the ending of *Sliver*, the troubled Sharon Stone film which was reshot ad infinitum. The rest of the score was by Howard Shore; neither composer is represented on the soundtrack CD by Virgin. Similarly, Richard Marriott of the Club Foot Orchestra did some additional music for *Rising Sun*, otherwise scored by Toru Takemitsu, CD due from Fox. How much of Marriott's work is used in the picture remains to be seen.

Misc. news: Basil Poledouris' *Lonesome Dove* may finally be released. It is now rumored that the company putting the TV mini-series out on video will be releasing the score on CD. • Suites from Franz Waxman's *Spirit of St. Louis* and *Ruth* were recently recorded in Berlin. They should be out on a CD from the Capriccio label this Christmas. • The next Erich Kunzel/Cincinnati Pops CD, Hollywood's Greatest Hits Vol. 2, due soon, is rumored to contain "Fanfare from 2001" by Alex North.

Yee haw, it's time for the Record Label Round-Up:

Cloud Nine: *Mysterious Island* (Herrmann, new stereo version, ACN 7017) is out. Due next from this subsidiary of Silva Screen is *Poirot at the*

NEWS FROM THE WILD WORLD OF SOUNDTRACKS

Movies (CNS 5007), containing the scores of *Death on the Nile* (Rota) and *Murder on the Orient Express* (Bennett).

Denon: The Elmer Bernstein compilation that's been in the works from this label for quite some time is now out overseas.

edel America: Initial titles to be released from this American counterpart to the German edel label are coming along for the latter part of the year, such as *Best of the Best 2* (David Michael Frank) and *Crimes of Passion* (Rick Wakeman), as well as compilations like "Apocalypse Nam" and "Best of Steven King," containing some previously unreleased material. These will appear on the "edelscreen" label.

EMI England: This label will be releasing four, not three, CDs of John Barry material recorded for EMI in England in the late '50s/early '60s, from the composer's days as a pop musician with the John Barry Seven. Volume One covers the years 1957-60—album tracks, A sides, B sides, etc. Volume Two is tentatively due in July and covers 1961.

GNP/Crescendo: In the works but not due for a while is a CD coupling *Capricorn One* with *Outland* (Goldsmith). Also in the pipeline is a *Quantum Leap* CD, to include excerpts from the show's scores by Ray Bunch (including a suite from the large orchestra Oswald show), the Mike Post theme, and even some vocals by Scott Bakula.

Intrada: Now in development at Intrada are *Critters 2* (Nicholas Pike) and *Angel* (Craig Safan), neither of which is due for a while. Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: New Koch recordings also in the pipeline include: *The Magnificent Seven* and *The Hallelujah Trail* (Bernstein); Unrecorded Classic Western Scores, featuring *The Searchers* (Steiner), *Shane* (V. Young), *Lonesome Dove* (Poledouris), and *Lonely Are the Brave* (Goldsmith); A Bernard Herrmann recording, with *The Devil and Daniel Webster* Suite, *Currier and Ives* Suite, *For the Fallen*, and *Silent Noon*, a Franz Waxman chamber music CD. Will advise if/when any of these recordings take place.

Label 'X': Due in June from this Fifth Continent label is a CD of *Cinerama South Seas Adventure* (Alex North), including three stereo tracks not on the original 1958 Audio Fidelity LP. More new Label X releases are on their way for the rest of the year, TBA next month.

Milan: *Weekend at Bernie's 2* (Peter Wolf) has been canceled. The Elmer Bernstein-conducted Bernard Herrmann compilation (*North By Northwest*, *Psycho*, *Vertigo*, *Citizen Kane*, *Fahrenheit 451*, *The Wrong Man*, *Taxi Driver*, *The Bride Wore Black*, *Man Who Knew Too Much*, *Devil & Daniel Webster*) is set for July 27th; this will also include an interview track with Herrmann which was recorded in the early '70s. Due on August 24th is *Baraka* (various world artists); due whenever the movie comes out is *Son of the Pink Panther* (Mancini); due in October is another volume of Tex Avery Cartoon music by Scott Bradley.

Play It Again: The next release from this British label, distributed by Silva Screen, is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. In the works for fall is another volume of British TV themes from the '60s and '70s.

Prometheus: Due soon, if it's not already out in Europe, is a CD of *Robotjox* (Frederic Tiegom). Due in the fall from this Belgian label is a Don Davis CD coupling the score to the 3-D film *Hyperspace* with newly recorded music from *Beauty and the Beast* (TV); also, a Miklós Rózsa CD with *The Power* plus choral music from *Ben-Hur* and *King of Kings* (previously available on Citadel and Medallion LPs).

Screen Archives: *Mystic Warrior* (Gerald Fried, 1984 TV mini-series) is now available. Only 500 copies have been pressed, however, 200 of which will be available to collectors. If you are interested in this very limited, private pressing, or in Screen Archives' mail order service, contact Screen Archives at PO Box 34792, Washington DC 20043.

Silva Screen: Due late this summer (FILMCD 135) is the new recording of Franz Waxman's *The Bride of Frankenstein* (1935) plus Waxman's *The Invisible Ray* (1935), though the *Devil Doll* suite didn't happen. *Supergirl* is out in the UK, but the Silva America release is not expected for another couple of months.

Varèse Sarabande: Due on June 22nd were *Arnold* (compilation of themes previously released on Varèse to Schwarzenegger films), *Young Indiana Jones Vol. 3* (featuring "Young Indiana Jones and the Mystery of the Blues" and "The Scandal of 1920" by Joel McNeely and "Princeton 1916" by Laurence Rosenthal), and *Equinox* (Piazzola/Rypdal). Due on July 6th are three more reissues of older scores, *Airport* (Alfred Newman), *Anastasia* (also Newman) and *Rich Man, Poor Man* (Alex North). Due on July 20th is *Josh & Sam* (Thomas Newman). • Still coming along for release this fall is Varèse's recording of Alex North's unused score to *2001* (Jerry Goldsmith conducting the National Philharmonic Orchestra).

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of June 20, 1993

<i>Cliffhanger</i>	Trevor Jones	Scotti Bros.	<i>Last Action Hero</i>	Michael Kamen	Columbia (songs)
<i>Dave</i>	James Newton Howard	Big Screen	<i>Life With Mikey</i>	Alan Menken	
<i>Dennis the Menace</i>	Jerry Goldsmith	Big Screen	<i>Made in America</i>	Mark Isham	Elektra
<i>The Firm</i>	Dave Grusin	MCA/GRP	<i>Once Upon a Forest</i>	James Horner	Fox
<i>Guilty as Sin</i>	Howard Shore		<i>Sleepless in Seattle</i>	Marc Shaiman	Epic Soundtrax
<i>Hot Shots: Part Deux</i>	Basil Poledouris	Varèse Sarabande	<i>Sliver</i>	Howard Shore	Virgin (songs)
<i>House of Cards</i>	James Horner		<i>Son in Law</i>	Richard Gibbs	Hollywood
<i>Jurassic Park</i>	John Williams	MCA	<i>Super Mario Bros.</i>	Alan Silvestri	Capitol (songs)

THE SCOOP ON FOX

As announced in April, 20th Century Fox has begun a reissue series of previously unavailable scores to Fox pictures. Naturally, rumors have run rampant as to what titles are actually being released. The following information has been confirmed directly by Fox producer Nick Redman, previously of Bay Cities.

The Fox CDs will be released in batches of six on the "20th Century Fox Film Scores" label, distributed through either Arista or RCA/BMG. The first batch of six CDs is due this fall, to include the following: 1) *The Day the Earth Stood Still* by Bernard Herrmann (1951), the first ever release of the complete original tracks of the score, mixed to stereo, and running 36 minutes. This is all the music Herrmann wrote for the picture, including one cue not used in the film and consequently never heard before. 2) *The Robe* by Alfred Newman (1953), the first ever release of the original tracks to that classic score (the CD out from Varèse is the Decca re-recording). This, too, has been mixed to stereo. The CD will run about an hour long; sadly, some portions of the score have been lost, including the crucifixion cue. (Don't think people didn't look for it, though!) While it is understandably disappoint-

ing that such a crucial sequence will not be on the CD, that should not detract from having most of the score, which includes previously unreleased material. 3) *Laura* by David Raksin (1944) coupled with *Jane Eyre* by Bernard Herrmann (1943). Each score is about a half hour long, so this should make for an excellent 2-on-1 disc. Again, these are the original tracks. The remaining three discs have yet to be decided, but may be of a more commercial nature (i.e. musicals such as *Stormy Weather*).

For those worrying about sound quality of these discs: while they obviously won't sound like 1990 recordings, they will *not* sound tinny, scratchy, and old—I was given a personal sneak preview of *The Day the Earth Stood Still* and *The Robe* by Mr. Redman while in Los Angeles, and they sound remarkably clear. Incidentally, all the Fox discs will begin with the appropriate version of the classic Fox fanfare (original Alfred Newman recordings).

Scores "eligible" for release in this Fox series will be, for the most part, previously unreleased scores of Fox pictures from the '40s, '50s, and '60s. AFM re-use deals, licensing snafus, and missing or deteriorated tapes may cause difficul-

ties in selecting which titles to issue. Anything issued by 20th Century Fox Records in the past but now held by Polygram is postponed for the time being.

Naturally, 20th Century Fox is not issuing these CDs entirely philanthropically, but to make money, and they need to sell discs mainly to non-soundtrack fans in order to do that. If the first two batches bomb, the series may not survive. It is important that soundtrack collectors realize that the discs' promotion and packaging will be geared towards the general public. That may seem kind of insulting, but fear not: Mr. Redman had an excellent track record at Bay Cities of producing CDs as collectors want them, and he is now in a position to do for Alfred Newman at Fox what he did for Jerry Fielding at Bay Cities. Don't feel ignored—it is the support of you, the knowledgeable collectors, which is needed, and there is no gun at my head forcing me to write all this. Please take a minute to write a letter of support to Fox at: Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213. Please do it today, and keep doing it as the Fox CDs come out. More updates next month! -LK

FILM MUSIC CONCERTS

California: July 23, 24—San Diego sym.; *Meet Me in St. Louis* Trolley Song. July 30, 31—San Diego sym.; *The Raiders March*, *Hawaii*, *Dr. Zhivago*, *Lawrence of Arabia* (both Jarre), *Around the World in 80 Days*.

Colorado: July 7—Colorado Music Festival, Boulder; *The Magnificent Seven*. July 25—Colorado s.o., Denver; *Magnificent Seven* (Bernstein).

Connecticut: Aug 21—Summer Music Festival, New London; *Taxi Driver* (Herrmann).

Kentucky: July 23, 24—Louisville s.o.; *High Noon* (Tiomkin), *Rawhide* (Tiomkin), *Bonanza* (Livingston & Evans), *Happy Trails*.

Indiana: July 7, 10—Indianapolis s.o.; *Star Trek: Deep Space Nine* (McCarthy), *Star Trek V: The Final Frontier* (Goldsmith).

Maryland: July 10—Baltimore s.o.; *The Natural* (Newman), *Pastime* (Holdridge).

Nevada: July 30—North Lake Tahoe sym., Reno; *Cocoon* (Horner), *Star Trek: The Next Generation* Suite (Jones), *Star Trek II* (Horner).

Ohio: July 25—Cincinnati sym.; *Wizards & Warriors* (Holdridge). July 30—Middletown sym.; *Around the World in 80 Days* (Young). July 31—Lancaster Music Festival, Columbus; *The Magnificent Seven*, *High Noon*, *Rawhide*, *Bonanza*, *Happy Trails*.

Oregon: Aug 10—Sun River Music Festival; *The Generals* (Goldsmith).

Utah: July 10, 18—Mormon Youth Or., Salt Lake City; *Tom Jones Overture* (Addison), *The Ten Commandments* (Bernstein), *Star Trek: The Motion Picture* (Goldsmith), *Star Trek: Deep Space Nine* (McCarthy), *The Generals Suite* (Goldsmith), *Magnificent Men and Their Flying Machines* (Goodwin). July 23, 24, 26—Utah sym.; *A President's Country Medley* (Tiomkin).

Norway: Aug 12, 13—Stavanger s.o.; *Psycho* Suite (Herrmann).

Switzerland: July 11—Montreux Jazz Festival; *Unchained* (North), *Psycho* Suite (Herrmann).

HOLLYWOOD BOWL CONCERTS: Here is the summer film music concert line-up for the Hollywood Bowl Orchestra, Hollywood, California: July 9, 10—*Star Trek* TV Theme (Courage), *Star Trek V* (Goldsmith). July 16, 17, 18—*A Place in the Sun* (Waxman), *How to Marry a Millionaire* (Newman). July 22—Concord Pavilion, San Francisco, not Hollywood!—*How to Marry a Millionaire*, *Devil's Dance* from *Witches of Eastwick* (Williams), *Bride of Frankenstein*, *A Place in the Sun*, (both Waxman), *The Throne Room* from *Star Wars* (Williams), *Gone With the Wind* (Steiner), *The Band Wagon* (Deutsch), *Singin' in the Rain*, *Gigi*, *Dances With Wolves* (Barry). Aug 6, 7—back in Hollywood—*The Reivers* (Williams), *West Side Story* (Bernstein), Warner Bros. Cartoon Suite (Stalling), *Tiny Toons* (Broughton). Aug 26, 27—A Symphonic Night at

the Movies (some conducted to film): *Robin Hood* (Korngold), *Psycho*, *Citizen Kane*, *North By Northwest*, *Snows of Kilimanjaro* (all Herrmann), *Spellbound Concerto*, *Themes, Variations, and Finale*, *Madame Bovary*, *Ben-Hur* (all Rózsa), *Gone With the Wind* (Steiner). Sept 3, 4, 5—*Taras Bulba* (Waxman).

JOHN WILLIAMS / BOSTON POPS CONCERT: John Williams, in his last year with the Pops, will be conducting "A Night at the Movies" (music by Williams, Korngold, Steiner, and more) at Tanglewood, MA, on August 31st. Ready for some phone numbers? Call ticketmaster at either 617-931-2000 (Boston), 413-733-2500 (western MA), 212-907-717 (New York City), or 1-800-347-0808 (other areas). Or, fax 413-637-8930.

RAVINIA CONCERTS: Randy Newman will be at the Ravinia Music Festival in Highland Park, IL on July 19th. Henry Mancini will be there two days later on July 21st. Call 312-RAVINIA to get further info and/or order tickets. Thanks go to Steve Head for sending me info on this.

SILENT FILM MUSIC CONCERTS: A monthly list of silent film music concerts (i.e. scores conducted live to silent films) can be obtained from Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. The list is very extensive and too lengthy to list here.

SPANISH CONFERENCE CONCERTS: "II Congreso Internacional de Musica de Cine" will take place from Sept. 30 to Oct. 6 in Valencia, Spain, with a tribute to Jerome Moross as well as many film music concerts, the first to be conducted by Lalo Schifrin. For info, write to: Fundacion Municipal de Cine, Plaza del Arzobispo, 2 Acc. B 46003 Valencia, Spain; phone: 6-392-15-06; fax: 6-391-51-56.

WOLF TRAP CONCERTS: Wolf Trap Associates in Wolf Trap, Virginia, features a number of concerts over the summer. Next up are the silent films *Hunchback of Notre Dame* and *The Circus*, on August 6 and 7, respectively (live orchestral accompaniments to the films). *The Circus* is the original 1928 Charlie Chaplin score, recently discovered and reconstructed by Gillian Anderson, who conducts it here. For ticket info, contact: Wolf Trap Ticket Services, 1624 Trap Rd, Vienna VA 22182; phone: 703-255-1860. Thanks to Michael Yaccarino, Matt Stavronski, Phil Lehman, and David McKissick for submitting info on Wolf Trap.

This is a list of concerts taking place with the listed film music pieces in their programs. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

WANTED

John Birchett (218 Portico Isle, Irvine CA 92714) is looking for the following on CD: *King Kong Lives* by Scott (Japanese Victor VDP-1175), *Octopussy* by Barry (German A&M 394 967-2), *The Chase* by Barry (Varèse VSD-5229), *Accidental Tourist* by Williams (Warner 25846-2), *Eye of the Needle/Last Embrace* by Rózsa (Varèse CD Club VCL 9101.9), *Under the Volcano* by North (Masters Film Music SRS 2011), and *Lion in Winter* by Barry (Varèse VSD-5217). Will pay a fair price.

Garrett Goulet (1256 Malta Lane, Foster City CA 94404-3714) is looking for the *Dick Powell Presents (Music from the Original Soundtrack of Four Star Productions)* television soundtrack (Gilbert, Goldsmith, Rosenman, etc.; Dot) and the *Becket* soundtrack (Rosenthal; Decca).

Paul Merritt (817 Edgecreek Trail, Rochester NY 14609) is looking for the following CDs: *DOA*, *Obsession*, *Cocoon*, *Octopussy*, *Link*, *Superman III/II*, *King Kong Lives*, *City Blackout*, *Fourth Protocol*, and *Blue Max*.

Thom Moore (2285 Golfview Dr, Apt 205, Troy MI 48064) is looking for backissues #1-10 of The John Williams Society's *Cantina Band*. Will purchase photocopies of these issues.

Rick Notch (195 E 5th St #707, St. Paul MN 55101) is looking for *A Little Night Music*, original soundtrack CD with Elizabeth Taylor and Diana Rigg.

Frank Pepito (9737 Aero Dr, San Diego CA 92123-1823) is looking for a CD, if it exists, of *The Official Music of the XXIIIrd Olympiad, Los Angeles 1984* (Conti, Toto, Williams, etc.). Will buy if reasonably priced.

James Randall (72 Indian Md Dr, Whitesboro NY 13492) is looking for the following CDs: *Blue Max*, *Link*, *Secret of NIMH* (Goldsmith, Varèse), *High Road to China*, *Body Heat* (both Barry, SCSE), and *Tai-Pan* (Jarre).

Michael Jason Schiff (110 Harbor Blvd, East Hampton NY 11937) is looking for CDs of *The Witches of Eastwick*, *The Secret of NIMH*, *The Russia House*, *Radio Flyer*, *Batman*, and *Batman Returns*.

Steve Sessions (2041 Mauvilla Cove, Biloxi MS 39531-2417) is looking for any available recordings of *Black Sunday* (Williams) and *The Dead Zone* (Kamen). [No full LP or CDs exist for either one—LK.]

Robert J Sprenger (1946 W Kristal Way, Phoenix AZ 85027) is looking for *High Road to China* on CD (Barry, SCSE), as well as other Barry scores on LP and CD.

FOR SALE/TRADE

Jack Mehlman (401 E Lake Ave, Glenview IL 60025) has for sale the following LPs for \$15 each, all sealed or mint. Mailing is \$2 for first LP, 75¢ each additional LP: *Boy Who Could Fly*, *Dream of Kings*, *First Blood*, *Flight of the Condor*, *King Kong Lives*, *Battle of Algiers*, *Cinderella Liberty*, *Living Daylights*, *U-Boats (the Wolfpack)*.

Pedro Pacheco (Apartado de Correos 489, 07080 - Palma de Mallorca, Spain) has for sale *Georges Delerue: Best Original Film Music Scores Vol. 1* (Milan CD 319), with selections from eight French films including 9 min. from *Le Mepris*. CD is new, imported from London, and factory sealed. Price is \$25 (s&h included); write before sending any money.

BOTH WANTED AND FOR SALE / OTHER

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking to contact others interested in trading soundtrack and show recordings. He will buy (if reasonably priced) or will trade, from an extensive collection of soundtracks and shows. All inquiries and lists are welcome, including those from foreign collectors. Please send your specific requirements. Also looking for: (1) import (non-USA) scores and shows; (2) private/obscure/unusual pressings; and (3) noncommercial/studio-only recordings.

Tom Wallace (20 Drew Road, Somersworth NH 03878-1402) has the following used CDs for \$9 each: *The Outsiders* (Coppola), *Columbus: The Discovery* (Eideman), *Ferngully* (Silvestri), *Alien* (Goldsmith), *Star Trek IV* (Rosenman), *Universal Soldier* (Frankie); CDs for \$10 each: *Star Trek Vol. 1 & 2* (Varèse), *Star Trek Vol. 1* (Crescendo). Looking for a CD of *Krull* whose cover art does not match or resemble SCSE's "Slayers" or Southern Cross' "Krull w/ Glaive." Also looking for a CD of Mario Millo's *The Lighthorsemen*, as well as info on whether or not there are EPs or CDs containing music only for the animated series *Starblazers*.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service, don't abuse it with monstrous lists. Talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

SOUNDTRACK AUCTION

The following records are being auctioned off by Andy Jaysnovitch, 6 Dana Estates Drive, Parlin NJ 08859. The winning bid will represent a 10% increase over the next highest bid. For example, if you bid \$50 for "Welles Raises Kane" and the next highest bid is \$20, you'd get it for \$22. Postage is extra. No minimum bids but ridiculous bids will be ignored. Feel free to call (908) 525-2438 for further information about specific condition of records or the bidding process. There have been lots of happy customers from the first two auctions. Everything is in really nice shape—no records have been returned. The auction closes one month after this issue is received. Send bids to Mr. Jaysnovitch, not FSM.

The following are LPs:

Allora Il Treno (Nicolai) PAN LP X39
Bernard Herrmann Conducts "Welles Raises Kane" (Premiere PR-1202)
C'Eravamo Tanto Amati (Trovajoli) duse ELP 54
Cagliostro (Manuel De Sica) CBS 69110
Ce Cher Victor (Bernard Gerard) EMI 2 C064-96660
Chi Sei? (Franco Micalizzi) Barclay 90028
Daniele E Maria (Nicola Piovani) Beat LPF016S
Der Schwarze Korsar (De Angelis) Decca 6.23012 AO
Emanuelle Perche Violenza Alle Donne? (Fidenco) Beat LPF 039
Histoire D'Aimer (De Angelis) Barclay 900.532
Hitler (Hans J. Salter) Medallion ML 302
Homo Eroticus (Trovajoli) RCA OLS 7
i film della Violenza (Morricone) RCA TPL2 1174
Il Prefetto Di Ferro (Morricone) Beat LPF 041
Il Suo Nome Gridava Vendetta (Robby Poitevin) CAM 10.022
Justine (Nicolai) Gemelli GG ST 10-013
L'Imprecateur (R.R. Bennett) Barclay 900.543
La Polizia Incrimina, La Legge Assolve (De Angelis) Beat LPF 020
Le Tour Du Monde Des Amoureux De Peynet (Seven Seas FML 25)
Lo Chiamavano Trinita (Carosello ORL 8347)
Marcia Trionfale (Nicola Piovani) Beat LPF 032

Metello (Morricone) RCA CR 10020
Mysticae (Morricone) CEM
Novecento (Morricone) RCA TBL1 1221
Parole D'Homme (Jarre) Barclay 900 534
Per Amore (Morricone) RCA TBL1 1234
Revolucion D'Octobre (Jean Wiener) Gravure Universelle
Romeo and Juliet (Rota) Capitol Japan CP-8630
Sepolta Viva (Morricone) Beat LPF 021
Soleil Rouge (Jarre) Disques Motors MT 44 008
Susanna ... ed i suoi dolci vizi alla corte del re (Ferrio) CAM 10.019
Tristan et Iseult (Christian Vander) Barclay 80.528
Tutto A Posto (Piccioni) Beat LPF 027
un genio, due compari, un pollo (Morricone) CBS 69231
Un Solo Grande Amore (de masi) Beat LPF011S
Un Uomo Da Rispettare (Morricone) CBS 70117
Vizi Privati, Pubbliche Virtù (de masi) Beat LPF 034

The following are 45s:

Eagle Has Landed, The (Japan. Seven Seas FMS-39)
Ehi Amigo, C'e Sabata (Japanese - King United Artists HIT-1802)
Gli Ultimi Cannibali (Fidenco) Duse BTF 104
Green Hornet, The (Japanese TAM YT 1073)
I Delfini (Fidenco) RCA Italiana 45N 1109
Il Figlio Della Sepolta Viva (Franco Micalizzi) Beat BTF 088
il Mostro (Morricone) Beat BTF 102
Il Profumo Della Signora in Nero (Nicola Piovani) Beat BTF 087
Il Triangolo Delle Bermude (Cipriani) Beat BTF 108
Kolossal (Fidenco) Beat BTF 101
L'Anticristo (Morricone, Nicolai) Beat BTF 089
L'ultima Donna (Sardegna) Fida Record FR5
La Mazurka del Barone della Santa e del Fico Fiorone (Tommasi) Beat BTF 091
Les Guichets Du Louvre (Mort Shuman) Phillips 6009 540
Love Theme From "The Getaway" (Japanese A&M FM-1040)
Mussolini ultimo atto (Morricone) Cinevox MDF 053
Not Even Thanks (Japanese Odeon Records OR 1292)

Orson Welles' Great Mysteries (Barry) Japanese Polydor DPQ 6069
Pasqualino Cammarata Capitano Di Fregata (Duse BTF 086)
Peter Proud (Goldsmith) Japanese Victor VIP 2515
Running (Gagnon) Japanese Victor VIPX 1506
Silver Streak (Japanese RCA VIP-2523)
Violenza Sull'Ultimo Treno Della Notte (Morricone) Cinevox MDF 072

More LPs:

1001 Arabian Nights (Duning) Colpix CP-410
Alexander the Great (Nascimbene) Mercury MG-20148
Antony and Cleopatra (John Scott) Polydor 2383 109
Bruce Lee The Way of Life (Tam YX-7010)
Dark of the Sun (Loussier) MGM SE-4544
David Copperfield (Arnold) (GRT 10008)
Diamond Mercenaries (Garvarentz) PYE NSPL 28219
Domino Principle (Seven Seas FML 84)
Fall of the Roman Empire (Tiomkin) Columbia OS-2460
Fruit Is Ripe, The (Gerhard Heinz) CAM VIP -7271
Genghis Khan (Dusan Radic) Liberty LRP-3412
High and the Mighty (Tiomkin) FMC-14
Images (Williams) CIF-1002
Night of the Hunter, The (Schumann) RCA LPM-1136
Nightcomers, The (Fielding) Citadel CTJF-1
Panic Button (Garvarentz) Musicor MS 3026
Power, The and Sodom and Gomorrah (Citadel CT-MR-1)
Rose Tattoo, The (North) Columbia CL-727
Sacred Idol, The (Baxter) Capitol ST-1293
Search For Paradise (Tiomkin) RCA LOC-1034
Silver Chalice, The (Waxman) FMC-3
Since You Went Away (Steiner) Citadel MS-3/4
Sodom and Gomorrah (Rozsa) RCA LOC-1076
Solomon and Sheba (Nascimbene) UA 5051
Sons of Katie Elder (Bernstein) Columbia OL-6420
Spanish Affair (Amfitheatrof) Dot DLP-3078
Way of the Dragon, The (Bruce Lee) TAM YX-7011
Wild Bunch, The (Fielding) Warner WS-1814
Young Bess (Rozsa) FMC-5

SPFM CONFERENCE REPORT, PART II: CAREER ACHIEVEMENT AWARD DINNER FOR JERRY GOLDSMITH

by LUKAS KENDALL

Friday, March 5th, 1993 held the main event of the Society for the Preservation of Film Music's Second Annual Film Music Conference: the Career Achievement Award Dinner for Jerry Goldsmith. At least 300 film music composers, producers, scholars, collectors and fans gathered at the Hollywood Roosevelt Hotel for the event. This was the ninth annual dinner, with the award presented by last year's recipient, Henry Mancini. It was truly awe-inspiring how many were assembled in one place... composers Elmer Bernstein, John Scott, David Raksin, Herschel Burke Gilbert, Bruce Broughton, Cliff Eidelman, Christopher Young, Thomas Newman, Henry Mancini, Buddy Baker, Richard Stone, Bruce Babcock, Fred Karlin... producers Nick Redman, Douglass Fake, Bob Townson, Neil Norman, Mark Banning, Ford Thaxton, Hiro Wada... directors Bob Wise, Joe Dante, Paul Verhoeven... not to mention producer/author Tony Thomas, agent Richard Kraft, keyboardist Michael Lang, orchestrator Arthur Morton, and many, many more. If terrorists had blown up the building, film music would have been forever crippled.

Upon arrival, all attendees were given a program and the *Tribute to Jerry Goldsmith* CD, containing suites from four unreleased Goldsmith scores, *The Flim-Flam Man*, *Take a Hard Ride*, *Magic*, and *Baby*. This disc was produced solely for the dinner by Intrada's Douglass Fake, and is now being hawked for ludicrous amounts of money. About an hour of mingling then took place—in other words, Elmer Bernstein walks in

and is quickly mingled upon—which was to many the most interesting part of the dinner. Eventually, everyone entered the large dining room where, bummer, we actually had to sit down and eat.

Master of Ceremonies Joe Dante, Tony Thomas, Richard Kraft, David Raksin, Paul Verhoeven, Elmer Bernstein, Frances Preston, Buddy Baker, and Henry Mancini all took their turns at the podium. Elmer Bernstein stated, as he has in the past, that Jerry Goldsmith is simply the best there is. Some friendly ribbing then took place after Joe Dante declared that one of his favorite Elmer Bernstein scores is *Robot Monster* (1953). Richard Kraft read his top ten list of things overheard at the dinner, such as "Why is there a society to prevent film music?" Telegrams of congratulations were read from Miklós Rózsa, John Williams, and others who could not attend.

A video produced by the *Today Show's* Ric Romo was shown, featuring clips of Goldsmith conducting and discussing his work, as well as clips from his films and TV shows. (The score Goldsmith is first seen conducting is his unused effort for *Gladiator*, which is why no one recognized it.) Romo has featured Goldsmith on *The Today Show* three times, once in 1983, once in 1990, and again just on June 22nd of this year, conducting *Dennis the Menace*. Finally, to roaring applause, Goldsmith himself took the podium to accept his award. Overwhelmed by the accolades he had received from fans and peers the entire evening, he seemed most comfortable re-

turning compliments to Henry Mancini, telling of a trip to Europe in the '60s when just about every radio he ran into was playing "Moon River."

After the dinner, Goldsmith was kind enough to sign autographs and talk with fans. Overall, while the hotel ran out of fish and the band's rendition of *Patton* was embarrassing, the evening was incredible. For me, to have so many people of importance in my line-of-sight—from people who have helped me enormously with FSM, to my pal from high school, to Jerry Goldsmith—was an overwhelming experience, as I'm sure it was for many others.

Another report of this dinner can be found in the current issue of *Soundtrack!* (#46), written by Paul MacLean, who was smart enough to write some things down at the time, unlike myself. More photos can be found in the April issue of FSM (#32), which began reporting on the SPFM Conference that took place the weekend of the dinner. The rest of the conference will be reported upon in an upcoming issue of FSM. Upcoming SPFM events will be an August 6th award for Hans J. Salter at the Hollywood Bowl Patio Restaurant, and another New York Conference on October 13th. Call 818-248-5775 for more info on the Society.

Photos below by Kyle Renick, Paul MacLean, and William Finn. If you attended the dinner and took photos, and would be willing to have them printed in FSM, please write in.



Neil Norman, Chris Young, Mark Banning, Ford Thaxton



Joe Dante



Carol, Aaron, and Jerry Goldsmith



Tony Thomas



John Scott with Ann Finn



Elmer Bernstein and Fred Karlin

WHAT EXACTLY DOES AN ORCHESTRATOR DO?

Article by PAUL ANDREW MacLEAN



In spite of the fact that orchestrators are employed for most Hollywood film scores, and most film music enthusiasts could name some of the more well-known orchestrators, I find that a lot of people are still somewhat foggy regarding exactly what orchestrators do. Some seem to be under the impression that the composer just writes the themes and accompanying harmony, leaving the instrumental detail entirely up to the orchestrator. Less kind listeners have actually complained about the use of orchestrators, implying that it is a sign of a composer's laziness and desire for others to do his work for him.

While the latter opinion is fortunately not widespread among film music enthusiasts, confusion as to precisely what an orchestrator does seems to abound. This is understandable, as "orchestration" can and does vary greatly in its definition. While it is sometimes the duty of the orchestrator to take a simple melody with no instrumental indication and flesh it out into something for a large ensemble, this is not ordinarily the way serious composers ("serious" meaning those who are classically trained and know how to orchestrate themselves) utilize orchestrators. For such composers, orchestrators are employed mainly to save time. Basil Poledouris has said he would prefer to orchestrate his scores himself if he had the time, and I imagine his feelings are shared by many of his colleagues. However, film composers often have to work incredibly fast in high-pressure Hollywood, and usually have to deliver their scores in two months or less (though two weeks is not unheard of). In such circumstances, having an assistant is obviously very helpful.

Inevitably, different composers will have different methods and different requirements of the orchestrators with whom they work, but generally, the process of working with an orchestrator goes something like this: When writing the music, the composer will sketch his or her cues. Jerry Goldsmith, for example, composes on a nine-line sketch, on which essentially everything is indicated for the instruments to play (unlike many composers, Goldsmith pre-determines all the synthesizer sounds as well). However, due to the kind of deadlines composers are usually facing, these sketches tend to be written very fast, in a kind of compressed "shorthand." Although everything is indicated in the sketches, their largely abbreviated (and often hurriedly scribbled) information would be extremely difficult for a conductor and copyists to work from. For instance, the composer may want oboe, flute, and clarinet to play in unison. Rather than write out each line—which would take three times as long—he will write one line, but indicate that this line is to be played by these three instruments. When copying the sketch onto the full score, the orchestrator will then write out a separate line for each of these instruments. Also, not all instruments play in the same key. For instance, a "C-natural" on a trumpet is in fact a "B-flat" on a piano. Rather than deal with writing in different keys (again requiring separate lines), the composer can write it all in one key and leave it to the orchestrator to transpose for the conductor's score (from which the individual parts are later copied for the musicians).

In attending to the above details (of which these are but a few—there are many more), the orchestrator has not lent anything creative, yet his assistance has been invaluable and has saved a great deal of time. Aside from maximizing the efficiency of the allotted time schedule, the orchestrator may also catch mistakes in the sketches (which a composer is apt to make in the rush to meet a deadline), and sometimes make suggestions (which the composer can take or leave). In addition, the orchestrator is indispensable during the recording session, since he is the only person other than the composer who knows the score inside-out and how every note should sound. In fact orchestrators sometimes serve as the conductor of the recording sessions, as in the case of Hummie Mann for *The Addams Family*, or Shirley Walker for *Batman*.

Sometimes lack of time will prevent the composer from being able to provide complete detail in the sketches, so the orchestrator will determine some of the instrumental "colors" himself, based on general instructions from the composer. Carl Davis occasionally provides his orchestrator with a tape of himself playing the score on piano and calling out suggestions for the instrumentation. Sometimes, if a composer and orchestrator have had a lengthy collaboration of many years, intricate details in the sketches can become less important, as the orchestrator comes to know the composer and develops an intuitive sense of what he wants. Basil Poledouris and Greig McRitchie have established a relationship along these lines.

There are times when the composer feels he is not quite up on writing in a certain style or for a certain type of ensemble (and a film schedule

rarely allows him to brush up on such things). In such cases the orchestrator's role can become a more creative one. Billy May's involvement in James Homer's *Cocoon* and *Batteries Not Included*, with their Big Band-styled cues, was no doubt a result of May's having been a Big Band arranger. Likewise, when scoring *The Omen*, Jerry Goldsmith felt he was rusty in regard to the kind of choral writing the score required, so much of the choral music was touched-up and embellished by Arthur Morton. Goldsmith later said that he felt Morton's choral arrangements were a great improvement on his originals.

With different production schedules and some films requiring more music than others, the orchestrator's role is bound to vary from score to score, even with the same composer. Michael Kamen had several months to score *Brazil*, which he orchestrated entirely himself. However, on *Robin Hood* there was so little time that he could not even sketch all the cues. Instead he realized some of these cues by playing them into a Kurzweil digital keyboard hooked up to a computer printer, from which 15 orchestrators then worked with him to construct the full score from the print-outs.

Sometimes, if the deadline is getting dangerously close, the orchestrator might even be called upon to compose a few cues (usually based on the composer's themes). Jonathan Sheffer composed a few cues for Danny Elfman's *Darkman*. There are also rare instances like *Superman IV*, which was actually scored by Alexander Courage, but based on John Williams' original *Superman* themes, plus a couple of new themes Williams wrote especially for the new film. The credit read "Music by John Williams; Music Adapted and Conducted by Alexander Courage." On *Star Trek: The Motion Picture*, the film's notorious delays and special effects problems held up the delivery of "locked" reels to Jerry Goldsmith, and the final recording sessions took place mere days before the film's release. To finish the score in time, veterans of the original *Star Trek* series Alexander Courage and Fred Steiner came in to help; Courage wrote all the arrangements of the original series theme for the film, and Steiner wrote a number of the film's shorter cues, all based on Goldsmith's themes.

Composers do not always use orchestrators, either. Bernard Herrmann never did until near the end of his career. John Scott hardly ever does, nor does Ennio Morricone. Brian May orchestrates his Australian work, but enlisted Fred Steiner to orchestrate when scoring *Cloak and Dagger* in Hollywood. Michael Kamen orchestrated scores like *The Dead Zone*, *Highlander*, and *Company Business* himself, but used orchestrators for *The Adventures of Baron Munchausen* and the *Lethal Weapon* scores. Jerry Goldsmith normally works with an orchestrator, although he did not use one for *The Cassandra Crossing*. Since Hollywood's assembly-line mentality is not overly generous with time, orchestrators tend to be more a feature of the Hollywood scoring process, and are traditionally less common outside of American films. While Hollywood composers from Max Steiner and Miklós Rózsa, up through Goldsmith and Bernstein routinely used orchestrators, their British contemporaries, like Walton and Arnold, or Bennett and Goodwin, did not. However, some British composers who have come to the fore during the last ten or fifteen years (like George Fenton and Trevor Jones) have begun to employ orchestrators.

There are also composers (usually from the pop and rock field) who can write a tune, but have no aptitude for, or experience in orchestration. Or there are those who cannot read or write music at all, but compose directly into a keyboard, or simply by humming themes (and are called, appropriately, "hummers"). Such people are obviously dependent on the orchestrator, who in such instances must use more initiative and creativity in determining the instrumental layout. Scores of this kind would include Thomas Dolby's music for Ken Russell's *Gothic*, which had electronics at its core, but much of which was embellished by orchestra, arranged by John Fiddy. Likewise, Stewart Copeland's music for *Highlander II: The Quickening* was all orchestrated by Jonathan Sheffer. Hummers are also the kind of people who can give film music a bad name. As rumor of their inability gets around, the general impression is sometimes formed that all film composers rely on orchestrators the way hummers do. I've seen this happen (particularly in academia), and it is unfortunate for an art form like film music, which must fight for recognition in the first place.

Since with serious composers, orchestrators often perform, in the words of one composer, "a glorified copying job," they are not always credited with orchestration per se. John David Ernest, who works on films with John Corigliano, was credited with "Score Preparation" for *Altered States*. Orchestrators who work with Maurice Jarre (like Christopher Palmer and,

more recently, Patrick Russ) are credited as "Assistant to." (However, such labels can vary in their meaning. Lois Carruth is credited as "Assistant to Jerry Goldsmith," but she is in fact his secretary.)

Assistance or orchestration being provided by another composer is nothing new, nor is it restricted to film music. Wolfgang Amadeus Mozart died before completing his "Requiem," so it was completed by a pupil, Franz Süssmayr, who worked from Mozart's sketches. Modest Mussorgsky wrote "Pictures at an Exhibition" for piano in 1874, which was later orchestrated by Maurice Ravel in 1922. Frederick Delius, blind and paralyzed in his declining years, dictated his final works to an assistant who wrote

them down. The orchestration for George Gershwin's "Rhapsody in Blue" was actually written by Ferde Grofé. Still, in the concert hall, orchestration being provided by someone else other than the composer is generally rare.

Orchestrators continue to be the norm on the scoring stage, however. Even so, in most cases, the composer is still the one in charge, and the orchestrator working from his instructions. While the practice of using orchestrators for films has certainly allowed some unskilled imbeciles to slip through, they are still pretty much in the minority. And, as a well-known film composer has said of such people, "In the end, the truth will be known."

THE LOST IN SPACE TV SCORES (1965-68)

Article by STEPHEN TAYLOR

In 1965, CBS-TV preferred producer Irwin Allen's Fox pilot and concept for an outer space version of *Swiss Family Robinson* over the less family-oriented *Star Trek* proposal as a sci-fi series to capitalize on the 1960's public interest in space exploration. *Lost in Space* evolved from the initial wilderness survival story into a children's adventure with monsters chasing after a boy named Will, his emotional Robot and the dastardly child-man, Dr. Zachary Smith. In the process, many composers contributed to the series which featured nearly wall-to-wall music in all 83 episodes.

The unaired pilot ("No Place to Hide," minus Dr. Smith and the Robot) featured Bernard Herrmann's score for *The Day the Earth Stood Still*. Herrmann did not write credited, original music for the subsequent series but music director Lionel Newman used bits of his celebrated Fox score in such episodes as "The Keeper" and "Wreck of the Robot." [Incidentally, Newman is credited as conductor because he did, in fact, conduct portions of *The Day the Earth Stood Still*, along with Herrmann and Alfred Newman. That discovery was recently made by Nick Redman & co. at Fox while preparing the upcoming *Day the Earth Stood Still* CD.—LK]

"Johnny" Williams wrote the relaxed theme music used in the first two seasons and four first season episode scores including his impressive work for the aired pilot, "The Reluctant Stowaway" (Debut date: Sept. 15, 1965). Williams gave the then-villainous Dr. Smith a presto, 14-note motif that became a mischievous note of prophecy. A lumbering 10-note passage carried the Robot to the initial act of sabotage. The composer opened the score with a declaratory 3-note fanfare for the Jupiter II spaceship which ends the show with the famous cliffhanger resolution crescendo.

Williams wrote the delicate music for the best episode of the series, "My Friend, Mr. Nobody," which was a playful exploration of childhood fantasy and today is a fascinating study of how Williams tackled the theme of *E.T.* back in 1965. Herman Stein also wrote four first season episode scores that were more akin to *Gunsmoke* than *The Twilight Zone*. Many of Williams' *LIS* compositions were re-used constantly through the series' run to create a patchwork of familiar cues when an "alien" would appear or a chase would ensue.

Leith Stevens, of *War of the Worlds* fame, was hired to inspire the second season lift-off into orchestral and visual color. The wizard of *Star Trek*, Alexander Courage, came on board for seven fresh scores for the second and third seasons. Courage scored *LIS* as a lighthearted circus and wrote the hypnotic theme for the floating "girl from the green dimension." Cyril Mockridge also considered the series a comedy with two brisk efforts not totally unlike his film music to *Miracle on 34th Street*. Robert Drasnin's four scores (in the second year) were heavily mixed with Williams and Courage.

For the third season, John Williams returned to create a new, pulsating theme to match the gripping "countdown" credit sequence which remains a masterful work in 50 seconds of opening excitement. As the show sputtered toward cancellation, several composers were brought in to freshen up the overused stock of musical staples. The "colorful" composer of *Gilligan's Island*, Gerald Fried, added an "ominous" bongo drum beat to the wonderfully dated, anti-hippie episode, "Collision of Planets." Fred Steiner's single *LIS* effort was for the wildly campy "Space Primevals" with the Robot waving his arms to the jungle rhythm of the local volcano natives. Joseph Mullendore was the last composer to work on the series and he scored the final new episode, "Junkyard in Space" (air date: March 16, 1968), with a brief touch of romantic strings.

Despite fine efforts by all the composers, John Williams probably captured the true childhood adventure spirit of *Lost in Space*. His youthful talents were in full sci-fi evidence twelve years before the advent of *Star Wars*. *Lost in Space* lacked the maturity and ambition of its contemporary competitor *Star Trek*. But like the Enterprise saga, the voyages of the Jupiter II left behind a series of interesting episode scores for a generation of grown-up baby boomers to re-discover.

Danger, danger, Will Robinson—legal life forms approaching! Several labels, most notably GNP/Crescendo, have endeavored to release Lost in Space CDs, but the scores are tied up in a twisted mass of legalities. Sad to say, but no LIS CD will be coming out from anyone in the near future.

BERNARD HERRMANN: RECYCLED MUSIC

Person Who Knows Herrmann Enough To Write This Article: SHANE PITKIN

Even though Bernard Herrmann vehemently maintained that he did not "re-use" his music, the careful listener will find many instances in which Herrmann used earlier themes and cues for later works, often with the music virtually unchanged. Following are a few notable examples, with most of the emphasis on Herrmann's film and concert music; note that in a couple of cases the decision to re-use the music was not Herrmann's.

Some of his radio music turned up in various television shows: for instance, cues from *Brave New World*, *The Moat Farm Murder*, and *The Hitchhiker* can be heard in episodes of *The Twilight Zone*.

Much of the music in *Psycho* (1960) was initially composed for his 1935 *Sinfonietta For Strings*.

The music accompanying the climactic skeleton battle in *Jason and the Argonauts* (1963) was originally the scherzo from his c.1935 *Nocturne and Scherzo*.

The end title of *Jane Eyre* (1944) was derived from the finale of the infamous 1938 Mercury Theater radio broadcast, *The War of the Worlds*.

His 1939 radio score for the Campbell Playhouse presentation of *The Magnificent Ambersons* is echoed in the film version (1942); in turn, the "Second Nocturne" from *Ambersons* accompanies Cathy as she relates her dream toward the end of Act 2 of his opera *Wuthering Heights* (1948-50).

The prelude from *Jane Eyre* became part of the prelude to Act 4 of *Wuthering Heights*.

The "London" cue from *The Ghost and Mrs. Muir* (1947) became the accompaniment for the water-skiing sequence in *Tender is the Night* (1962). In addition, music from *Mrs. Muir* found its way into *Wuthering Heights*: the storm sequence at the end of Act 2 is from "The Passing Years," and music from the "Prelude" and "Forever" is evident in Act 1 scene 1 (after "On the moors..." and in "Nocturne") as well as Act 4 (in "Meditation").

Wuthering Heights itself contains music that Herrmann would re-use: the theme of the wordless duet between Cathy and Edgar in the beginning of Act 2 is the wistful melody heard in "Martin's Summer" and "Elegy" from the *Twilight Zone* episode "Walking Distance."

The brief cue heard as Jim Wilson arrives at Westham Junction in *On Dangerous Ground* (1951) was reused in 1959's *North By Northwest* (the cues "Abduction of George Kaplan" and "Cafeteria Shooting"). More music from *On Dangerous Ground* would find its way twenty years later into *The Battle of Neretva* (1971).

From *5 Fingers* (1952) came a cue later used for "Street Music" in *The 7th Voyage of Sinbad* (1958), in addition to music for the harpies in *Jason and the Argonauts*.

The finale from *The Snows of Kilimanjaro* (1952) was used by 20th Century-Fox to accompany the Carlsbad Cavern credit at the end of *Journey to the Center of the Earth* (1959).

A portion of the "Nocturne" in *White Witch Doctor* (1953) was incorporated into the love theme of *North By Northwest*.

Music for the army of Colchis in *Jason and the Argonauts* came from *Beneath the 12-Mile Reef* (1953); accompaniment for the fight between Achastus and Jason in the former film was derived from *The Kentuckian* (1955).

A couple bars of the love theme from *Vertigo* (1958) are heard in *North By Northwest* as Roger enters Eve's room.

The love theme from *Joy in the Morning* (1965) became part of his 1967 clarinet quintet *Souvenirs de Voyage*.

"The Killing" from his unused *Torn Curtain* score (1966) is used, in slightly altered form, for "The Turning Point" of *The Battle of Neretva*; it was also included by Elmer Bernstein in the re-recording of Herrmann's *Cape Fear* score for the 1991 remake of that film. Additionally, a portion of "The Hill" can be heard in the "Finale" from *Twisted Nerve* (1968) as well as in his score to the 1968 TV movie *Companions in Nightmare*.

A few measures from the habanera of his 1966 string quartet *Echoes* are quoted by the viola d'amore in *The Night Digger* (1971).

Finally, the *canto amoroso* from *Souvenirs de Voyage* is heard in "From Italy" and "Farewell" from *The Battle of Neretva*.

I hope nobody is thinking of sending in an article like this on Ennio Morricone. —LK

Up to this point, we've spoken mainly about the high value collectibles of the soundtrack collecting field. This month's discussion begins a series on *undervalued* soundtracks, LPs that are extremely difficult to find, are in high demand but have relatively low price guide values.

What, then, contributes to the value and collectibility of a given soundtrack? Although supply and demand remain the chief factors in this hobby, there are several other important factors which must be weighed in determining a given soundtrack's value. These include the composer, whose name may only inflate the price; quality of the score itself; cover art, especially on foreign issues; quality of sound and pressing; label, as in RCA Living Stereo, Fox, and London; number of copies pressed and length of availability; and uniqueness of a particular issue (colored vinyl, picture disc, shaped disc, etc.).

To begin our discussion, I would like to mention one *overvalued* soundtrack. In my opinion, the most overvalued soundtrack currently in demand is *Casino Royale*, COSO-5005. After years of asking dealers "what's so special," the answer seems to be the audiophile quality of the LP, particularly in regards to the Dusty Springfield song, "The Look of Love." This LP is overvalued in my opinion because it exists in much greater quantity than is believed and has been hoarded by dealers over the past five years. *The Professionals*, on the other hand, is truly rare in stereo, has exceptional sound and, as an added bonus, the original master tapes are allegedly lost, making a true compact disc release unlikely. (Congratulations are due to the folks who took a mint LP copy and mastered a bargain price CD.)

Another overvalued LP is *Friendly Persuasion* RKO Unique LP 110 by Dimitri Tiomkin. Commanding up to \$1.50 in Osborne's guide, this

LP is not rare by any means; possibly scarce, but certainly available time and again for sale.

Make no mistake, when the audiophiles go after a title or label, prices skyrocket. Witness the near fanatical frenzy over early classical pressings on the RCA Victor Living Stereo, Mercury Living Presence and London Blueback labels. This has happened only with *Casino Royale* and *The Professionals* in the soundtrack field so far but has explosive potential. Recent audiophile interest has been shown for *The Missouri Breaks* UAL-623-G (RRS=6) and its superb sound quality for a United Artists release. *Heaven's Gate* LOO-1073 (RRS=7) may follow shortly as in addition to its excellent sound quality, the LP is scarce and was available for only a limited time when the movie failed.

Ask soundtrack dealers about composers and you'll hear "Goldsmith sells." This is not unexpected, but the relatively low values for scarce early scores by John Williams are surprising. Particularly hard to find titles include *Heidi*, *The Reivers*, *Checkmate* (TV), *Jane Eyre* (TV), *Diamondhead*, and most recently *Monsignor*. If Goldsmith is a sure bet, then early Williams is a wise investment. Next month, we'll tackle the hottest area of collectibles, both in and out of the soundtrack field: 1960s television shows.

Novelties, Novelties

Apparently the recent column on picture discs and colored vinyl barely scraped the surface. Here are several comments from our masses. Randall Larson wrote in to clarify that *The Andromeda Strain* hexagonal issue is housed in a jacket that unfolds in a spiral to reveal the disc. The inside folds contain photos and liner notes as well. This is a much better description than was previously mentioned. Tim Ferrante of Keyport, NJ writes of a white pressing of *Crime in the*

Streets on EntrActe, a red (?) pressing for *The Moon Is Blue*, a multi-colored vinyl version of *Cinderella* and a pink edition of *La Cage aux Folles*. David Mitchell of Bakersfield, CA contributed a near complete list of colored vinyl, shaped discs and picture discs. This list is most impressive—write me for a copy if interested. Twenty more picture discs were verified by Jim Doherty of Chicago, IL. And, William Finn of Indianapolis, IN confirmed several of the colored vinyl pressings listed above. Thanks to everyone for a great job in filling out the list.

The List of the Month: Here are soundtracks #31-40 of the most collectible commercial and domestic issues:

31. <i>Salome</i>	Duning	DL 6026
32. <i>Body Heat</i>	Barry	LXSE1-002
33. <i>Drango</i>	Bernstein	LRP 3036
34. <i>Men in War</i>	Bernstein	IMP LP 9032
35. <i>Ivanhoe/Plymouth Adv.</i>	Rózsa	MGM E-179
36. <i>Rainmaker</i>	North	RCA LPM 1434
37. <i>Destination Moon</i>	Stevens	Col. 6151
38. <i>Band of Angels</i>	Steiner	RCA LPM 1557
39. <i>Academy Award Music by</i>	Steiner	Cap. L250
40. <i>The Horse Soldiers</i>	Buttolph	UAS 5035

Relative Rarity Scale value 9 continues to hold for all of the above soundtracks. Undoubtedly I have begun to stir the fires of controversy with this latest installment in the Top 50. Note that *Casino Royale* has not yet reared its ugly head, but dear collectors, just try to find a mint stereo copy of *The Horse Soldiers*. The list becomes more subjective from this point but I plan to open the floor for discussion, voting by rank ordering the top 50, and deletions/additions once the list is completed next month. Stay tuned.

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THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

RECORDMAN BUYS AND SELLS AT THE RECORD SHOW

Sooner or later, you may notice an ad for a "record show" appearing in your local area. As a collector of soundtrack/cast LPs (or even CDs), these shows provide another, albeit limited, source of potential goodies for our vaults. Recordman has participated many times as both buyer and seller at these events. Most of the shows charge a nominal \$1-2 admission fee. The good news is that when you walk in the door you feel like the kid in the candy store—there, as far as the somewhat limited eye can see, are boxes and boxes of every conceivable type of LP, 45rpm, CD (and lately, videotape) and music-related memorabilia. The bad news is that only a very small percentage of this musical smorgasbord will consist of soundtrack/cast items.

As you should be aware by now, we constitute a very small percentage of the record collecting market. Usually, even if the dealers have material of this type, it is a slow mover at shows, since most of the potential buyers are looking for the rock of ages. Space is usually at a premium on the dealer tables and they try to bring what sells. Table fees for the dealer typically run from

\$30-60 apiece, which for the smaller dealers can cut heavily into potential profits. So, out goes the Rózsa soundtrack, hello Elvis/Beatles!

The soundtrack/casts you will hopefully find vary greatly in prices, from relatively cheap (\$3-\$10) for the newer albums to guide price "plus" for many of the older albums. Generally, you will be able to knock a few bucks off the listed price, especially after the dealer has already recouped his table fee. It doesn't hurt to ask. This is especially true the closer it is to the show's closing time. Keep in mind, however, you are not dealing with the garage sale lady anymore, but in most cases with dealers who make a living off of their original hobby or with sophisticated hobby-dealers.

Even if they deal primarily in old rock, most dealers know of the soundtrack market and the rare tracks. Some (heh, heh, heh) know nothing of soundtracks and have simply priced them to move quickly. The latter is the dealer we all like to run across; however, they are becoming as rare as some of the records. Most of them have various editions of either the Osborne or Goldmine prices guides and have certainly utilized them in pricing the rarer tracks. You can still attempt to bargain, however, because you may be the first person in 30 record shows who's expressed interest in the copy of *Tender Is the Night* he's been lugging around with him. He can use your money to help complete his own New Christy Minstrels collection. Most dealers are collectors also—of something!

It is not unheard of for dealers to accept trades for something they want, either for their own collection or for something of equivalent or greater value that they know they can quickly

resell. If you go to the show with your little bag of a few of the rare rock/jazz albums that you have picked up for pennies from the flea market (have you been taking Recordman's advice?), and are willing to part with them for equivalent value soundtrack/cast albums, you can make some nice deals this way. It all depends on where your record collecting interest is foremost. Unless paper or silver money is passing the table it's only "paper" profit on that rare album, friend. Barter with it to get the album you really want. A rock record dealer will usually be more than happy to barter away his soundtrack albums in this way—show him something *he wants*.

By the way, most record show visitors might be dismayed to know that most of the wheeling and dealing occurs between the dealers as they are setting up their tables pre-show. A lot of rare records pass from sight early on as they satisfy their own base collector urges. Oh, shame! Recordman recently finally upgraded his *Casino Royale* to Mint by trading off Lynryd Skynrd, Street Survivors (flame cover). The other dealer was happy and Recordman definitely was. Murray Maxim #3: keep informed on collectible albums other than soundtrack/casts! You know your tastes, but learn the menu.

At some point you might think that, "This looks easy. I'm going to set up a table at the next record show and sell some soundtracks." I hate to burst your bubble, but you will probably not even clear your table fee. Again, the market is specialized and limited. How many people do you know who collect soundtracks? Do they buy mainly from specialized dealers and ads or do they continue to hope for the best at the record shows?



Assuming you rent only one table for \$35, how many records/CDs are you going to offer? A typical six foot table can hold about 600+ LPs. The dealers depend on volume. Remember, that \$35 fee is like giving away a low semi-rare

album. For this you get to spend 6-8 hours in a cramped banquet room of the local Holiday Inn with (hopefully) hundreds of examples of that great American sub-species, Recordman and his unwashed buddies.

You had to get up at 6AM, load the family wagon or van with hundreds of pounds of vinyl and then transport them up to the showroom, bypassing the broken elevator. You will have to explain to curious customers that a 10" LP is not "one of those old 78 rpm records that Grannie had"; that Ray Charles made something other than Pepsi commercials; and that Leroy Holmes was not an ex-heavyweight contender.

You will also get to talk to fellow collectors in many different fields who know more than you do and are willing to teach you; you will have a chance to see and possibly purchase some of the rarest records/CDs ever made without having to

rely on the subjective grading you will find in all the record magazine advertisements; you will meet fellow collectors from all walks of life who share a common love for music in its varied forms and formats; for a few dollars (more) you just might pick up the album for which you've searched for years.

You actually may wind up losing a little bit of money. You'll lug all of the stock back home and tell your spouse about all of the pretend money you made. You'll sit in your comfortable chair and think about whether it was worth it or not. The only thing you know for certain is that it was fun! You may never do it again, but it was great to set aside at least one day to play with your toys.

Recordman and his mild-mannered alter ego, Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13102.

SOUNDTRACK ALBUM ODDITIES: PART III A - ORIGINAL VS. REISSUE

by ANDREW A. LEWANDOWSKI

During the '70s and '80s there was a wave of reissues of many classic scores from overseas (Australia, Japan, Spain, etc.). While several major labels did the same here in the U.S., smaller independent labels also returned some great soundtracks from oblivion. In this segment we will review records that were reissued on the same or a different label, with a new number, possibly with a different country of origin, and possibly with some different content. Several of today's CDs would qualify in this category as they are reissues and possess additional music not found on the original LP albums. However, this discussion will focus on the oddities between original and reissued LPs only.

The Blue Max: Jerry Goldsmith's score for this World War I film of class conflict among the German air aces was originally released on the Mainstream label (56081, S/6081) in 1966 and contained 15 selections (running time: 38:13). In 1977 Citadel reissued the album (CT6008) with a different cover and the original cues in sequence (36:43). In 1979 Citadel again reissued its album (CT7007) but with the original Mainstream cover.

Il Brigante: The Nino Rota score to this 1961 Italian drama was originally released on the CAM label (Cms 30-031) in 1961, running 29:29. The score was reissued in the U.S. in 1982 on the Cerberus label (CST 0204), running 27:54. Although both pressings contain 11 bands with the same titles, the timings are radically different for all 11 bands. (One band, "La Vigilia Della Rivolta," was moved for the second issue from the end of side 1 to the beginning of side 2.) The reason for this is that the "reissue" is an entirely new album. The original master tape was "lost" after the CAM album was released and a new master had to be produced from film music tapes in the CAM tape library.

Catlow: The original Japanese release (Odeon 80544) of this Yul Brynner-Richard Crenna western scored by Roy Budd contained 7 bands. The U.S. "private" label release (EROS 80544) contained only 6 bands.

Destination Moon: The score to this "grand-daddy" of modern special effects space films was originally released in 1950 by Columbia on a 10" LP album (CL6151), conducted by the composer, Leith Stevens. The score was re-recorded and released in 1959 in mono and stereo on a 12" LP (Omega OML/OSL 3) conducted by Heinz Sandauer. The stereo LP was reissued on Cinema Records LP-8005 in 1974 and the entire 40 minute score "squeezed" onto Side 1. This stereo version was also reissued by Varese Sarabande (VC81130) in 1981.

Duel in the Sun: The Dimitri Tiomkin score to this David O. Selznick western was originally recorded by Arthur Fiedler and the Boston Pops on a 4-disc 78rpm album (RCA Victor DM1083) in 1948. It contained 8 selections. The album was reissued on Side 1 of a "private" label album (Cinema LP-8007) in 1974. Also in that year on another "private" label (Sound/Stage Recordings SS2303) the original soundtrack was released. It contained 16 selections from the film's soundtrack.

East of Eden: The Leonard Rosenman score to the film adaptation of John Steinbeck's novel was released in 1958 on Columbia CL 940 under the title *A Tribute to James Dean*. It contained 5 selections: "Theme from East of Eden," "Cal and Sam," "Cal and His Father," "My Mother?" and "Cal and Aron Meet Their Mother and Closing Theme." In the same year Imperial released a similarly titled album (LP 9021) containing only 4 selections: "Main Title," "Cal's Dance," "Nocturne" and "The Vindication of Cal." In 1973 Warner Bros. issued an album titled *James Dean* of music and dialogue highlights from the film (BS2843). It contained the following 7 selections: "Main Title," "Caleb and Aron," "Money for Beans," "Birthday Present," "I'm Not My Brother's Keeper," "Forgiveness" and "Finale." In 1975 Columbia reissued its music-only album (ACL 940).

El Cid: The British reissue (MGM Select 2353 046) of this Miklós Rózsa epic score of medieval Spain contains a well hidden oddity. If you compare it to the U.S. release (MGM E/SE-3977), you will find that the selections indicated on the album covers and labels match perfectly. However, if you compare the widths of the bands on Side 1 of each release, you will discover that they do not match. This is because Bands 1 and 2 on the US version are combined as Band 1 on the British release. Thus, the title of the second band is identified by the Band 3 title on the label, and so forth. This continues through Side 1 leaving the final band on that side without a title. The untitled music occurs in the scene where Chimene's father is dying from a fatal wound inflicted by Rodrigo during their duel of honor. This track is 2:11 in length.

Eleonora: The Bruno Nicolai score to this Italian period TV film was originally issued in 1974 on the Gemelli label (GG, ST, 10-028). It contained an 18:38 minute suite (with music and dialogue) on Side 1 and 7 selections on Side 2. When the album was reissued in 1982 (Edi-Pan CS 2016), it sported a new cover and contained 17 tracks of music only.

Gone With the Wind: There have been numerous recordings of Max Steiner's score to this most famous Civil War drama. For the film's third tour in 1954 a 10" LP studio track recording (RCA LPM-3227) conducted by the composer himself was released. It contained 16 themes from the film. This album was reissued in 1956 on Side 1 and part of Side 2 of a 12" LP (RCA LPM-1287).

In 1961 for the film's fifth tour (which marked the centennial of the start of the Civil War) the album was again reissued on RCA's budget Camden label (CAL-625). Warner Bros. also released a "centennial" version that year with Max Steiner's authorization and Muir Mathieson conducting. The album contained a gatefold cover, illustrated booklet, 16 music cuts and was released in mono and stereo (W/WS 1322). Further pressings of this album did not contain the booklet but were also pressed in both mono and stereo. This album omitted the track titled "Tara" and instead substituted "Belle Waiting."

The film was released again in 1967 with the film print reprocessed into a wider aspect ratio and with stereophonic sound. To mark the occasion RCA again reissued its album (LPM-3859) with the same content as before but this time also recorded it in "electronic stereo" (LSP-3859e). At this point MGM released the first original soundtrack album. It was pressed in "electronic stereo," contained 13 selections, and had a gatefold cover with a 32 page illustrated booklet (MGM S1E-10ST). Further pressings of this album did not contain the booklet and were pressed in both mono and electronic stereo (1E-10ST/S1E-10ST).

In 1973, Stanyan reissued the 1961 Warner Bros. album in stereo with a gatefold cover that strangely opened from the top rather than the side of the album. In 1974 RCA recorded an expanded version (ARL1-0452) of the score conducted by Charles Gerhardt as part of their Classic Film Score series. Included on the album was the Selznick International Trademark theme. In 1984 Polydor released the "Music from the Original Motion Picture Soundtrack as Monophonically Recorded in 1939" (PDM-1-7001). The album included 17 musical selections (including Selznick International's theme) and a full-size reproduction of the original lobby poster. In 1986 a very limited 3LP private release was issued in Germany containing the complete original score from the film.

To Be Continued...

(and in alphabetical order, no less!)

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QUESTIONS

Compiled by LUKAS KENDALL

I now have a rapidly fattening folder of questions for this column, in which readers can ask whatever they want about film music, and often do. In general, I've found the questions which yield the most interesting answers (and which I can find answers to at all) have been those which aren't too trivial and aren't too stupid. If you sent in a question and it isn't answered here, it means I probably wasn't able to find an answer, or didn't have the time to start digging for one. At some point, I'll list all the yet-unanswered questions for readers to take cracks at. In any case, do send in your questions today. I think this column can be really neat.

One more thing: It's a proven fact I can't do an installment of this column without screwing up at least once. If I have erred, please write and correct me. Thanks.

On the Record Business:

Q: Is there any news about the letter-writing campaign to Disney Records to get The Black Hole released on CD? I did contribute to the cause, but haven't heard any more on it. -TW

A: No. For the uninitiated, about a year ago I tried a letter writing campaign in FSM, telling people to write to Disney about *The Black Hole*. Well, it didn't work. Remember, John Barry's score to *The Black Hole* (1979) is the least significant speck of mildew on Disney's corporate toilet bowl. If the president of special projects at Disney Records got a million letters one week begging for a CD of *The Black Hole*, perhaps Disney would dig up the paperwork and plop the old album master onto a CD. But otherwise, Disney has far easier ways to make money.

Q: It was stated in a past issue of FSM that there was no apparent reason why Ladyhawke had not yet come out on CD. Do you know if any label has ever tossed around the idea of releasing it? And, if so, what become of it? -TW

A: I'm sure some labels at some point have thought about trying to license *Ladyhawke* from Atlantic Records to issue a CD. However, it took GNP/Crescendo a lot of time and nagging (and probably money) to yank *Star Trek II* out of Atlantic, if that is indeed how Crescendo got that score (it may have reverted to Paramount where Crescendo has a relationship; I have heard conflicting stories). Pretend for a moment that you are some underling at Atlantic, and someone from a tiny soundtrack label calls you wanting to license Andrew Powell's 1985 score to *Ladyhawke* for a CD. First of all, you don't even know what *Ladyhawke* is, let alone that Atlantic owns it. Atlantic has never issued *Ladyhawke* on CD because it clearly wouldn't be worth the time and effort—even if it sells 10,000 copies, that's still pennies to Atlantic. Now, some half-fan, half-producer at Smallville Records wants to license it from you. So, you try to get a lot of money for it (or else, again, it isn't worth the trouble). The guy from Smallville says he can't pay that—you say, tough. If this guy from Smallville was interested in this soundtrack, it must be worth *something*, and it stands to reason that more money can be made by holding onto the thing and waiting for a sucker with more money to come along. You've just done your job well at Atlantic Records. And, that's why *Ladyhawke* is where it is today—Atlantic limbo. As long as good business is practiced, there will not be a *Ladyhawke* CD. Because, for one to occur, someone at a soundtrack label has to be a sucker and fork up too much money; or, someone at Atlantic has to let the soundtrack go without milking it for all it is worth. When we get a CD issue of an old, obscure soundtrack like

Ladyhawke, it is more than likely one of the above or both happened.

Q: How many copies of a soundtrack album need to be sold for the disc to be considered a "successful" commercial release? -ST

A: This depends entirely on who is releasing the CD, and what kind of costs were involved in its production. As far as soundtrack labels go, the biggest cost is the re-use fee. Because of the high re-use fee and advances to Disney (not to mention manufacturing costs), Intrada would have to sell 12,000-15,000 units of *Homeward Bound* to reach a break-even point. A CD like *In the Line of Duty*, however, of music to TV movies performed on electronics, would only have to sell 1,500-2,000 units to reach the black. A CD like *Thunderheart* is a re-use project, but not a big one (about 20 session players), so that is already in the black as it has sold nearly 10,000 units. A re-recording like *Islands in the Stream* cost Intrada a total of \$25,000, so that needed 4,000 to 5,000 copies to break even; that it has sold around 8,000 copies means it has made money. Similarly, the late Bay Cities would need to sell some 20,000 copies of *Misery* to break even, while *Children of the Corn 2*, an orchestral but non-union recording, only needs to sell some 500 units. Keep in mind this is talking about small soundtrack labels. If a giant corporation like MCA, Warner Bros., Fox, Epic, etc. puts out a soundtrack like *Jurassic Park*, it's a disappointment if it doesn't reach the 75,000-100,000 range, because of the immense amount of promotion and distribution involved. If any record producers want to write in to expand or clarify this answer, please feel free to do so.

Q: How does Varèse Sarabande decide when, or if, an album will be deleted (and eventually out-of-print)? -ST

A: Basically sales. If Varèse runs out of discs, inlay cards, and/or booklets, and the CD is not selling especially well, a decision to delete it will usually be made at that time. If the disc is doing fairly well, or is by a big name composer, it will generally be kept in stock, despite the costs of repressing, reprinting, restocking, and so forth.

Yes, Virginia, There Is a Players Union:

Q: I know re-use fees are enormous with the cost of reuniting an orchestra to perform a particular piece but what happens when a composer uses synthesizers or the bare minimum of players (like Mark Isham, Thomas Newman, or Maurice Jarre has)? Does the cost remain the same or does it really make any difference? -AM

A: Perhaps there's some misunderstanding here. Re-use fees to put a score out on an album do not go to actually reassembling an orchestra to perform the music again—that would be a re-recording. The re-use fee is the money required by the U.S. players' union, the American Federation of Musicians, if music their players performed is to be used in a media outside the one for which it was originally recorded. So, if an orchestra was collectively paid \$80,000 to record a film score, the session players have to be paid \$40,000 (50% is the current re-use rate) if that recording is to be used on an album or CD. (It's not exactly that simple, however—the music is actually 'bought' in two 15 minute chunks followed by 5 minute chunks; and in 20 minute chunks in England. And once a re-use fee has been paid to put a score on an LP there is no additional fee to put the recording on cassette or CD, for example.) The re-use fee is determined by the specific salaries of each and every player, so yes, scores performed by smaller orchestras

and/or a handful of players have vastly reduced re-use fees. There are many additional considerations of the re-use fee, but it will suffice to say that re-use fees are the single greatest soundtrack album deterrent for scores recorded union in the U.S. (as well as in England).

Q: How do licensing and re-use fees affect limited edition releases, as compared to regular releases? -DC

A: Good luck getting an answer out of a record label on this one! While technically a limited edition release should not be free of royalties, re-use fees and such, agreements are often struck so that they are. Or, they are just done anyway. Varèse Sarabande's CD Club usually issues limited edition CDs of titles that are too small-fry for their distributor, Uni (i.e. MCA), to carry, or ones that would not recoup if sold to the general public. Varèse would probably only sell 2,500 units of *The 'Burb* whether it was sold through stores or directly to collectors; so, they went for the latter so get the entire \$20 on each unit and avoid the middleman. Many times, limited edition CDs are done with the consent of *someone* (like the Jerry Fielding estate for the Bay Cities Fielding CDs), but without paying the re-use or every single royalty required as would be done with a regular release. It's the "if we don't ask, they won't say no" philosophy of production—sometimes, nobody even knows who owns the rights to the title. Said CDs then get the "Not for sale" label on them... which just means they're not for sale, but you can buy them. In many cases (and this is not to incriminate any labels), a "licensed bootleg" type of limited edition is the only way collectors are going to get these scores on CD. So, when they happen, count your blessings and don't ask where they came from!

What Happened To / Is Happening With..?

Q: Alex North's score for 2001: A Space Odyssey was rejected, now Jerry Goldsmith has conducted the National Philharmonic in a performance of it for a Varèse CD. My questions are these: First, why does the score have to be re-conducted? Were the original masters damaged or lost? Or did North's effort only get as far as sheet music? And, lastly, who chose Goldsmith to conduct it and why? -TW

A: North scored roughly the first hour of the film which he recorded, but the tapes have been lost. As for Goldsmith conducting the score, he is reportedly a huge North fan, and also adds a certain marquee value to the recording. Who else would conduct it? The late North? (Incidentally, the score has been conducted like a concert work, not to picture, so the recording may not cue up precisely with the film.)

Q: Regarding the long out-of-print Octopussy CD, what was the typo it had and why didn't A&M just reconcile the goof-up and redistribute the disc? -JM

A: According to Doug Fake of Intrada who has a copy of the CD, here's what happened: The original LP of *Octopussy* had many lines of cover type: "Roger Moore / is / Ian Fleming's 007 / James Bond / Octopussy / Music by John Barry," and something to that effect, with more info on "All Time High," the title song. On the LP, this type was in several different colors. However, on the CD, some color type was omitted, so that the disc just reads "Roger Moore / James Bond / Octopussy / John Barry / John Barry / Tim Rice / All Time High," or something like that. (That's not the exact text.) Obviously, once A&M pulled the disc, it wasn't worth their time and effort to reissue it.

Q: What happened to the proposed Terminator 2 CD that Geffen was going to release? -JM

A: It never happened. Initially, Geffen was going to issue both the rock single by Guns 'N' Roses and the Brad Fiedel score from *Terminator 2* on separate CDs. However, Geffen wanted to issue the rock single first and hold off on the score CD for many weeks, so that the two CDs did not compete. This did not sit well with the film company, so the score CD then went to Varèse Sarabande who ended up issuing it, and on time. (Early posters and ads for *Terminator 2* list the soundtrack as being on Geffen Records.)

Q: I read some years ago that Miklós Rózsa was in the process or was planning to compose an Ondes Martenot composition for Cynthia Millar. Did this ever come about? -DC

A: As far as I know, it did not, nor will it—Dr. Rózsa has been very ill the past few years, and while his mental faculties are still as sharp as ever, his physical condition is very poor. At 86, he is one of the last of the Golden Age film music giants still to be with us.

Q: Do you know the exact reason why Jerry Goldsmith's score to *The Vanishing* has not been released? I know we shouldn't expect every film score to be released on CD, but considering the amount of second rate scores that seep into our record stores, it seems strange that a terrific score by such a distinguished composer like Goldsmith hasn't been released. -AD

A: Legend already has it that Goldsmith himself didn't want a CD of the score. In recent years, the composer has commented that he has too many CDs of his work floating around. Presumably, he is reacting to fans who collect his records like so many "bottle-caps" just for the sake of having them. Consider this his way of jolting some collectors back to reality—the music will always been in the movie, you can hear it there. If the music was released on CD, it would be another "new Jerry score" quickly filed away on CD racks—now, it's a holy grail.

Trying to Get Me in Trouble Again:

Q: Dealing with rejected scores again, what films have had several scores which were recorded for and used in the film depending on the location in the world of the film's release, like *Legend* (Goldsmith in Europe, Tangerine Dream in the US), *K2* (Hans Zimmer and Chaz Jankel, respectively), *The Big Blue* (Eric Serra and Bill Conti), and *Patrick* (Goblin and Brian May), for example? -JM

A: *S*P*Y*S* (1974) had a Jerry Goldsmith score in the U.S. and a John Scott score in the U.K.; a *Christopher Columbus* mini-series in the mid-'80s had a Riz Ortolani score in the U.S. and an Ernst Brander one in Europe. Many AIP films, like *Black Sunday* and *Baron Blood*, were repackaged with new Les Baxter scores for U.S. release. If anybody can think of more examples (correct ones, preferably!), please write in.

Don Davis Rules!

Q: Someone spoke to me very enthusiastically about a film composer named Don Davis. I don't know him at all. Is there any CD of his work available, what has he done? -SL

A: UCLA graduate Don Davis is, at only 36, one of the most promising of the skilled, orchestral composers to emerge in recent years. He has worked mostly in television, beginning with *The Incredible Hulk* and later orchestrating all of *V: The Original Mini-Series* for Joe Harnell. He has scored episodes of *Hart to Hart*, *Tiny Toons*, and *Capital Critters*, but his main claim to fame has been as composer on nearly all the episodes of the late TV series *Beauty and the Beast*, for

which he won an Emmy. He has been nominated for an Emmy five times overall, and has scored several TV movies such as *A Stoning at Fulham County*, *Bluegrass*, *Home Fires Burning*, *A Little Piece of Heaven*, and *Lies Before Kisses*. He is represented on CD on 15 of the 23 cuts on *Beauty and the Beast: Of Love and Hope*, which also features music by Lee Holdridge, who composed the theme to that show. A CD of Davis' score to the 3-D movie *Hyperspace* plus more music from *Beauty and the Beast* is planned from Prometheus Records in Belgium. Davis recently scored an episode of *Star Trek: The Next Generation*, "Face of the Enemy," and orchestrated *Hocus Pocus* for John Debney.

In Case You're Wondering:

Q: What does "Intrada" mean? What does "Varèse Sarabande" mean? -ST

A: "Intrada" is a musical term for a fanfare or entrance-like piece of music, according to musical director Douglass Fake. The name "Varèse Sarabande" came from the union of Chris Kuchler's Varèse International Records (named after the modern composer, Edgar Varèse) and Tom Null's Sarabande Records (named after the dance) in 1977, according to issue #6 of *CinemaScore*. Kuchler still owns the company today, with Robert Townson acting as musical director. Null departed the company at some point last year.

Q: A Varèse ad in *Premiere* magazine in early 1992 featured their K2 CD with photos from the film on the cover—before the score was dumped and the cover art changed for the CD. But I recently spotted a copy of the CD with the photos from the film cover originally advertised. Is this rare, or just the European release? Should I have bought it? -MS

A: No, it was just the release that was distributed to Europe and possibly Canada. It was supposedly not distributed in the US at all; the CD you saw may have slipped into an LA record store from somebody at a studio who got a promotional copy. Should you have bought it? Probably not for any significant collecting value—it was, after all, distributed, just not in the U.S.

Q: Who composed the current fanfare for the CBS Network News? -ST

A: Rick Patterson, whose sole film credit listed in the Lone Eagle guide is *Young Giants* (1983).

Q: How did Carter Burwell break into film scoring? I enjoy his work and he sort of appeared out of nowhere with the Coen Brothers in *Blood Simple*. -RH

A: In a 1986 interview in *CinemaScore* #15, Burwell relates how he had been playing in New York bands, and came to meet the sound editor on *Blood Simple*. At the time, a score for the film had just been rejected, and the Coen Brothers were looking for a replacement composer. Burwell met with them, did some demo themes, and got the gig.

The Answer Is, There's No Answer:

Q: The score to *Priest of Love* (1981) is credited to "Joseph James," but rumor has it that it was actually written by two different composers, who chose to use a pseudonym. Is there a real Joseph James? If not, who scored *Priest of Love*? It's a lovely score, by the way. -WF

A: I was unable to get a definite answer on this. There is no Joseph James listed in the Lone Eagle Film Composers Guide, nor anyone else credited with *Priest of Love*. Another rumor I heard about the score was that it was actually written by Carl Davis. If anyone knows the truth behind this score, please write in.

Q: Why does the music on the soundtracks *Willow* and *An American Tail* sound so "distant," as though it's being sucked into the speakers? I think this may be the reason why I find these two soundtracks so unfulfilling. -TW

A: Uh... subspace dampening field? Perhaps you are confusing the nature of the scores with their recording—Homer went overboard with the shakuhachi on *Willow*—or perhaps they are simply poor recordings. I'd have to listen to the CDs to make a judgment on their sound quality, and I'd rather leave this question unanswered than hear "Somewhere Out There" again.

So You Want To Do a Film Music Concert:

Q: I am aware that film music scores, that is the actual written score and parts, are very hard to obtain. However, for the next year I have at my disposal a symphony orchestra, and would love the opportunity to conduct some film music. Could you tell me what works are available in concert form and who I would have to contact to obtain them? -MD

A: An entire catalog of film scores for concert performance is available from John Waxman's *Themes & Variations*. The rental library includes works by just about everybody, from Barry to Goldsmith to Korngold to Rózsa to Waxman. This is the major force behind film music concerts today, as well as many recordings—see page 3 for this month's concert list. If you have professional ties to a legitimate, concert orchestra, *Themes & Variations* is the organization to contact at 39 Danbury Ave, Westport CT 06880-6822; fax: 203-227-5715. Major disclaimer time: *Themes & Variations* does not send, sell, or lend scores to fans and collectors. *Professionals only, please!* Mr. Waxman is very busy in single-handedly managing *Themes & Variations*, so I beg of you all: if you are not a legitimate representative of a concert orchestra (or record label), please be considerate and don't bug him.

CORRECTIONS

The soundtrack label SCSE is not owned by Fifth Continent, but is a separate corporate entity, distributed by Fifth Continent in North America to soundtrack specialist dealers only. The correct listing of labels owned by Fifth Continent is: Southern Cross, Label 'X', Entr'acte, and Preamble. Fifth Continent's correct address is 3/1 Park Street, Clovelly NSW 2031, Australia.

The show on Bravo cable which featured Alan Parker is *The South Bank Show*; furthermore, the Alan Parker interviewed on it was reportedly the director (*Fame*, *Mississippi Burning*, etc.), not the composer (*Jaws 3-D*).

John Barry did make an appearance on Larry King, but it was on King's radio show, not his *Larry King Live* show on CNN.

Linda Danly, mentioned in the SPFM Conference report in April, is a composer and teacher of film music at USC, but not a librarian. Her TV credits include scores for 39 episodes of *Jim Henson's Mother Goose Stories*.

This Month's Inquiring Minds:

ST: Stephen Taylor, Mt. Prospect, IL
MS: Michael Schiff, Hollywood, CA
JM: Jeremy Moniz, Casper, WY
RH: Robert Hubbard, San Francisco, CA
TW: Tom Wallace, Somersworth, NH
DC: Donald Cameron, Miamisburg, OH
AD: Andrew Derrett, Victoria, Australia
AM: Alex Mangual, Jersey City, NJ
SL: Sebastien Lifshitz, Paris, France
MD: Mark J Durnford, W Yorkshire, England
WF: William Finn, Indianapolis, IN

Thanks go to Doug Fake, Ford Thaxton, Nick Redman, and David Hamilton for helping with the answers.

SCORE:

SOUNDTRACK CD REVIEWS

SEND MATERIAL TO:

Andy Dursin, 690 Jerry Brown Farm Rd, Wakefield RI 02879

If you are interested in contributing reviews, please see *The Soundtrack Club Handbook* for writer guidelines—see p.1 for info on the handbook.

Ratings:

- 1: Absolutely Unredeemable
 - 2: Below Average, Poor
 - 3: Average
 - 4: Excellent
 - 5: Classic, Absolutely Flawless
- When in doubt, it's a 3½

NEW RELEASES

Jurassic Park • JOHN WILLIAMS. MCA CD, Cassette (MCA 10859). 16 tracks - 70:53 • In keeping with *Jurassic Park's* already phenomenal box office success, John Williams has composed another great score that belongs on a shelf with his other classic Spielberg soundtracks. With driving intensity and rapidly-paced scherzos (the kind we haven't heard all that much of recently), *Jurassic Park* makes for a dynamic soundtrack. The music for the deadly Raptors, with a wordless male chorus (a la *Close Encounters*) is enough to warrant recommending the album alone. A soothing (but restrained) theme written for the gentle Brachiosaurus creates an excellent thematic contrast in the music, and there's a wonderfully uplifting main theme that Williams creates brilliant variations on throughout the course of the score. With one of the most suspenseful and intense (not to mention downright entertaining) scores Williams has composed since *Indiana Jones*, it ought to be the *listeners*, not the dinosaurs, who eat up this one. 4½

-Andy Dursin

Cliffhanger • TREVOR JONES. Scotti Bros. CD, Cassette (75417-2). 18 tracks - 50:52 • Trevor Jones wrote most of the score for *Last of the Mohicans*, so it might come as a surprise that his follow-up effort, *Cliffhanger*, is actually superior to *Mohicans*, one of last year's most popular scores, in many respects. *Cliffhanger* director Renny Harlin has good taste in music (Sibelius was used extensively in *Die Hard 2*), and Jones' score here is best described as a cross between *The Rocketeer* and a more upbeat variation on his own *Mohicans* theme. There are traditional action cues, but Jones carries them out with more panache than you'd typically find in this type of genre score. As performed by the London Philharmonic, *Cliffhanger* is the kind of grand, dramatic action-adventure score we don't see all that often these days at the movies. Soaring and exciting, *Cliffhanger* will have you hanging on the edge of your listening seat. 4

-Andy Dursin

Dave • JAMES NEWTON HOWARD. Big Screen CD, Cassette (9 24510-2). 13 tracks - 35:20 • Surprise! Ivan Reitman's comedy about an ordinary guy who becomes president (Kevin Kline) is both funny and poignant, and James Newton Howard's score is touchingly thematic—and *orchestral*! The score works in the film like the best of the Elmer Bernstein comedy scores of a decade ago, though not as spoofy, and holds up well on disc, where its 35 minute running time is just about right. Howard's themes and lively but tender orchestrations are very pleasant, and the pomp and circumstance associated with the presidency allows the score to be "big" as appropriate, though never overdone. Most of all, Howard captures a sense of wonder of Kline's character, Dave, a presidential impersonator who becomes the real thing after the president, also Kline, is incapacitated. This was a score I liked in the film and was pleased to hear again on CD, always a different experience than hearing a score on disc without seeing the film first. Some may find the music a tad trite—it's certainly nothing revolutionary—but it's entirely orchestral, with some very nice themes. For a major label, Big Screen's packaging is very nice, with liner notes and a picture of Howard, who looks kind of beat considering his many assignments in recent years. An enjoyable disc all around. 4

-Lukas Kendall

Under Siege • GARY CHANG. Varèse Sarabande CD, Cassette (VSD/C-5409). 14 tracks - 29:49 • The score for *Under Siege*, the Steven Seagal *Die-Hard*-on-a-battleship film of late last year, represents the status quo of action scores at the moment: Synthed and rocked up, electric guitar-driven fight/suspense music—obliterated by sound effects in the movie—bookended by more orchestral "before the battle" and "all's well that ends well" triumph. There's also an obligatory temp track plagiarism, here of Williams' "Conspirators Theme" from *JFK*, for when the baddies' plot goes into motion. Unfortunately, this embarrassing rip-off is the score's most memorable thematic material. This is not to slight composer Chang, however, as I can just imagine him doing several imitations of the *JFK*

piece and being instructed each time to get closer to the original. Overall, by no means a bad score, just one that fits a formula all too predictably. (Again, this isn't Chang's fault—a Seagal film is hardly a place to try and do something innovative.) The CD is another 30 minute job from Varèse, representing most of the electronic portion of the score, though some of the orchestral cues, on which Todd Hayen worked, are included as well. No liner notes, either, but the world has not come to an end. 3

-L. Kendall

Lost in Yonkers • ELMER BERNSTEIN. Varèse Sarabande CD, Cassette (VSD/C-5419). 13 tracks - 30:03 • This is a brilliant Bernstein score to a brilliant film. The score has charming, gentle music as in the cues "The Boys," "Bad Day," and "Bella Speaks," a fun gangster theme for Richard Dreyfuss' character and the scary Grandmother theme. As if those themes were not enough, the score also features a large amount of lyrical, knee-tapping music you can dance to, and it is in such tracks as "Beginnings," "Street Walk" and "Train" that the score's true highlights lie. Packaging is mediocre with time listings but no liner notes. This is classic Bernstein, all the way. 4

-Michael Jason Schiff

Two more Bernstein scores out from Varèse so far this year are *Cemetery Club* and *Mad Dog and Glory*. *Cemetery Club* (VSD-5412), for one, is a small score with some nice piano solos by Cynthia Millar and classic Bernstein rhythms. Nothing earth-shattering, but very well done. -LK

Supergirl (1984) • JERRY GOLDSMITH. Silva Screen UK CD (FILMCD 132); US release due in a month or two. 23 tracks - 77:50 • Alexander and Ilya Silva present: An all new sequencing, mastering, and so forth-ing of Jerry Goldsmith's exciting score to 1984's *Supergirl*. Olympian producer (from Washington, that is) Ford Thaxton has taken an abundance of music from the film (over 35 minutes previously unreleased), including some alternate takes and differently lengthed end titles, and fashioned a generous, mostly chronological CD that works well on its own. In fact, with this CD, there's no longer any reason to watch the film. The score was one of the first in which Goldsmith integrated synthesizers into an orchestra, and li'l tinkly things abound, especially since Thaxton has used different takes of the "Main Title" and "The Monster Storm" from those on the original 41 minute Varèse CD. (Being an early score to feature synths with orchestra, the score's recording sessions were troubled, and it ended up being recorded at three different studios.) David Hirsch's liner notes detail each cue, making this an A-1 package all around. As for the music, it is interesting to see how Goldsmith tackled the same ground as Williams. (A similar thing happened with Goldsmith scoring *King Solomon's Mines* after Williams did *Raiders*; in both cases, Williams was working with the vastly superior film.) Goldsmith's main theme is uplifting and heroic, but totally different from Williams' classic march from *Superman* (1978). This illustrates just how different the two composers are, at least for this type of film; Williams is more traditional and piece-oriented, while Goldsmith is more modern, more wild in musical construction, and more interested in scoring the film as a whole. Perhaps that's why *Superman* lends itself very well to a 78 minute CD, whereas *Supergirl's* thematic material, albeit strong, gets redundant at that length. I find that this CD just goes on too long (much like this review). However, for those who love rip-roaring Goldsmith and believe that more is more, this will be quite a feast. 4

-Lukas Kendall

SPOTLIGHT ON:

Agatha Christie's Poirot • CHRISTOPHER GUNNING. Virgin Records LTD CD (VTCD 8). 14 tracks - 60:00 • Since 1989, British composer Christopher Gunning has provided the musical score for London Weekend Television's popular series *Agatha Christie's Poirot*. Consistent in quality and exquisitely evocative of the series' 1930s milieu, this is a soundtrack to savor not for Christie devotees alone. Gunning, relatively unknown in this country, has composed scores for over four dozen British television productions and for the motion picture *Under Suspicion*. It's interesting to note that he studied composition with Richard Rodney Bennett, who wrote the excellent Oscar-nominated score for another Poirot adventure, *Murder on the Orient Express*. In his liner notes for this Poirot recording, Gunning explains that "...the musical equivalent of David Suchet (Poirot) is Stan Sulzmann, whose saxophone represents Poirot himself...." It is the playful yet melancholy sound of this instrument that weaves its way through each of the tracks which take the listener through a tour of the still-running show's episodes. Highlights include the beautifully melodic, Russian-flavored piano theme for "The Double Clue"; an idyllic air recalling the tranquil English countryside of "A Country Retreat"; nods to Christie's love for children's not-so-innocent nursery rhymes with "One-Two, Buckle-My-Shoe" and "How Does Your Garden Grow?"; and, of course, the unforgettable tunefulness of the series' main theme, "Hercule Poirot—The Belgian Detective," which is as sly and elegant as the dapper sleuth himself. Thanks should be given to Virgin for releasing this CD which Mr. Gunning composed, conducted and produced, and which the British Academy of Film and Television Arts chose as the recipient for its 1990 Best Original Television Music award. 4

-Scot D. Ryerson

In an age of homogenization and mediocrity, Christopher Young's film music has an intensity and originality that promises to make him one of the greats of the art. He is completely schooled in both music and film music, but is not an orchestral automaton any more than he is a simple tunesmith. He is a composer not fully recognized by Hollywood—his over 25 scores are mostly for low-budget, low distribution films—but he is definitely a composer followed by film music fans, and with good reason. Soundtrack labels have also picked up on him, and an astonishingly large percentage of his filmography is available on CD. There's the ingeniously bizarre *The Vagrant*, the horror masterpieces *Hellbound: Hellraiser 2* and *The Fly II*; the beautifully melodic *Flowers in the Attic*; the large-scale, Goldsmithian *Def-Con 4*. He has tackled many genres, and pulled off something top-of-the-line for each one: the urban action film, *Rapid Fire*; the sexual thriller, *Jennifer 8*; the serious drama, *Max and Helen*. To all his work, orchestral and electronic, he has brought a distinct voice. As a composer, he bleeds over each and every note, and it shows. A characteristic intensity surrounds all of his work, and each note feels like it was put there for a purpose. Everything makes sense, and the music is of such focus that you have to stop what you're doing and become involved with it. I still haven't seen most of Young's pictures—and I'm told many of them aren't worth seeing—but if his music so frequently stands up alone on disc, it must work wonders along with the visuals.

One of Young's greatest supporters has been Douglass Fake of Intrada, who released *Hider in the House*, *Flowers in the Attic*, *Def-Con 4*, and *The Vagrant*. Now, Intrada has released **Cinema Septet**, a 1000 copy limited edition 2CD set of seven previously unreleased scores by Young. Each score is presented in one track running 10-20 minutes, designed to work as a larger musical whole. The price tag is steep (\$40), the projects obscure, and the liner notes thin, but the music is great.

First up on disc one is *American Harvest* (1987, 19:51), for the 1987 TV movie starring Wayne Rogers. Intrada's press releases often describe a score as being Americana, but this one truly is. Americana is not necessarily 90 musicians sounding like Copland (Aaron, not Stewart) or Williams, as we might be led to believe; here, Young gives us a truer Americana, as rich as the best of Williams, but so much cleaner due to the small ensemble. Delicate guitars, warm strings, evocative woodwinds and just a touch of French horn give a beautiful 20 minute suite which is like *The Journey of Natty Gann* without the heavy bombast. The orchestrations are crisp and transparent, displaying Young's mastery of orchestral color. This suite is truly moving and will be to many the highlight of the release.

The second suite on disc two is *Sparkle Road* (15:58). Despite the obscurity of all the projects on the release, this is the only one of suspicious origin—it's reportedly the unused score for *Jersey Girl*, which doesn't matter much since that whole film has gone unused. This suite is primarily electronic with some acoustic instruments. Electronics? Horrors! say the orchestralites. How boring! Not so. When discussing the use of electronics in FSM (#30/31), Young mentioned how the most natural use for them is in scores based around a drone, which are, admittedly, limited. Here, Young was successful in getting around the limitations of electronics, as he was in *Haunted Summer*, and the suite is intimate and active. Like *American Harvest*, acoustic guitars are used to great effect, and as always Young's themes benefit from the time one can be sure he put into them.

Closing out disc one is *Last Flight Out* (1990, 16:45), Young's Emmy-nominated score for the TV movie starring Richard Crenna and James Earl Jones, about people getting out of Saigon in the last hours before its fall. This, too, is scored for electronics with selected acoustic instruments, but I wouldn't know that if the liner notes hadn't said so. It's a driving, percussive score—Young started out as a drummer, and crisp, complex rhythms are often a trademark of his work. This suite is a heavy and propulsive, rhythmic work until it finally resolves with triumphant French horns as, apparently, the good guys in the movie prevail.

For a complete change of pace, disc two starts off with *The Minstrel's Song*, a small-scale, medieval/Renaissance styled suite (13:52) scored with actual period instruments. (This was a short film Young did very early in his career.) Renaissance music, how boring! say the purists. Again, not so. Young's melodic gift shines through in each of the smaller pieces of music which make up this suite, and the authentic period recorders, percussion, etc. never become annoying or dull. It starts off like it might be theme music for "This Old Castle" on PBS, but quickly becomes engrossing and entertaining. The suite is capped with a more modern song (lyrics by Chris C. Hopkins) which is delicate and lovely.

From Renaissance Europe we thunder into *Trick or Treat*, a 1986 horror film starring Marc Price and Tony Fields, about a kid who conjures up his favorite dead rocker by playing a record backwards, and then finds out the rocker is mega evil. (Records are what people had before CDs.) The suite runs an intense 23:32, with Young getting into the weird soundscapes and

complex rhythms that have made him a master of the horror genre. The music features an array of heavy textures, lightening up only at the end.

Even more complex and unmelodic is *Vietnam War Stories*, an HBO documentary series on Vietnam, of which Young scored two episodes. The suite runs 18:01, using electronics and acoustic instruments, many of them appropriately Asian, to dig deeper into the realm of the atonal and the weird. Like all of Young's work, however, there is an order, a method to the madness, and even at its most minimalist there is something of importance going on. I can't say I'll play this suite as much as *American Harvest*, but it is a complex, intense work, delving into the territory which seems to most interest the composer.

Closing out the septet is Young's orchestral music to *Invaders from Mars*, the 1986 Tobe Hooper remake of the 1953 classic. Young wrote around 15 minutes of orchestral music to this film, plus around 30 minutes of electronic music, only to see the electronic score completely discarded, and very little of the orchestral music used. The 10:21 minute suite here features a gentle Americana theme, like *American Harvest* but more straightforward, bookending some ferocious action material which is unabashedly *Rambo*. Young is a major Goldsmith fan, and this fits into his early period of emulating Goldsmith, also apparent in *Def-Con 4*. It's great fun, however, and I like Young's version of *Rambo* as much as Goldsmith's, and would even say his colorings are more interesting.

While some collectors may not want to spend \$40 on scores not safely of the large orchestra variety, and to films they've never heard of, *Cinema Septet* is excellent from musical and collectible standpoints. (Pick it up direct from Intrada, 415-776-1333.) The only drawbacks are the price and the brief liner notes. Bay Cities' Jerry Fielding CDs might have had notoriously stark artwork, but they always contained extensive and well-written notes that did more than say what instruments were used in what suite, which is basically all that the notes say here. True, these films aren't much to speak of, but from one of the labels that pioneered notes in nearly every release, a little more would have been appreciated here.

Speaking of no liner notes, also out currently is *The Dark Half* (Varèse Sarabande VSD-5340, 13 tracks - 46:56), Young's score to the recent George Romero film based on the Stephen King book. This was actually done quite some time ago, but it sat on the Orion shelf for a year or so. The score is another intense, sound-oriented excursion into the horror genre, and fans of Young's horror work should eat it up. The main theme features choir and is reminiscent of *Edward Scissorhands*, and there are occasional moments of lightness (as in the track "Green to Green"), but most of it has Young's horror stamp: intriguing acoustic and electronic activity within a sustaining but moving bed of sound, mostly formed by strings. The CD's 47 minute running time (it was recorded in Munich—no re-use fee) may be a bit too much for some who don't care for this kind of unmelodic, horror music, but it's darn spooky stuff, with Young in top form.

So, let this article stand as *Film Score Monthly's* endorsement of Christopher Young as one of the best composers working today, and of *Cinema Septet* as an excellent 2CD set displaying his talents. Hopefully, Young will go on to bigger and better projects in the future. He has just saved Paramount's butt twice, first in rescoring *Jennifer 8* at the last minute, second in rescoring the end of *Sliver* at the last minute, so there's one studio that owes him a favor. In a Hollywood still reeling from the Homer/Elfmán phenomenon—young composer comes up out of nowhere and suddenly becomes the hottest property around—wouldn't it be great if the composer everybody wanted to hire was actually schooled in all forms of music, was a big film music fan himself, was adept and original with orchestra and electronics, was already experienced in all genres of film, and could excel even when forced to plagiarize a temp track? Here's hoping a town of negligible attention spans at least gives Young his shot, but even if Young retired the day after next, he'd still leave behind some of the most impressive work of recent years.

STILL AVAILABLE BUT RECENTLY DELETED FROM INTRADA:

Def-Con 4 • CHRISTOPHER YOUNG. Intrada CD (MAF 7010D). 27 tracks - 72:51
 • Never before has such a bizarre mix of human emotions been assembled onto one compact disc in this collection of four film scores by the composer of *Hellraiser* and *Jennifer 8*. These pieces were all written for movies by New World Pictures where Young did a lot of work in the 1980s. *Def-Con 4* is a hard driving score representing the post-nuclear horror discovered by a group of returning astronauts. South American woodwinds dance around the "metallic sound sculptures" the composer has become famous for. *Avenging Angel* follows with a jazz-style mix of bouncy honky tonk and adventure before we descend into the depths of despair with the mind-bending experimental atonality of *Torment*. Just when you think you've lost all hope, Young pulls you back with relaxing jazz cues for the Whoopi Goldberg film, *The Telephone*. Definitely a must for fans.
 -David Hirsch

As noted above, Intrada has issued several Chris Young CDs in the past, but *Def-Con 4*, as well as *Flowers in the Attic* and *Hider in the House*, have all been recently deleted. *Flowers in the Attic* is absolutely gorgeous—pick it up while you still can.

MORE CDs TO FILMS I HAVEN'T SEEN by LUKAS KENDALL

In what is becoming a monthly tradition, here is where I discuss CDs to movies I haven't seen. Readers will note I've taken off the number ratings for this column, a system which seems to create more trouble than it's worth anyway. These reviews are geared primarily towards the consumers, and while I don't trash anything (what goes around comes around!), it should be apparent which CDs different kinds of collectors are going to enjoy. Andy Dursin and I have been doing these reviews for a couple of years now, so I like to think we can project a fairly accurate appraisal of a CD without pontificating endlessly.

First up this month are two new CDs from Charles Bernstein. He may not be as familiar to soundtrack collectors as Elmer (no relation), but he has a long line of credits, mostly in TV movies, among them *Sadat*, *Cujo*, and the original *Nightmare on Elm Street*. Now, he has two new CDs out from Bay Cities—the last soundtracks to be released from the late label—the latter of which he produced almost entirely on his own. First up is **Excessive Force** (Bay Cities BCD 3036, 15 tracks - 32:20), for the New Line urban action thriller starring Thomas Ian Griffith. Like so many scores these days, it's not something fans of the melodic, orchestral score will go bonkers for, but it is an aggressive, rhythmic, contemporary effort. It is largely if not entirely synthesized, but acoustic instruments were sampled and used to create an impressive array of colors. In particular, a ferocious electric guitar is used throughout to create a high-tension atmosphere for the film's, well, *excessive force*. Amidst the unrelenting backdrop for action is the score's main thematic material, a lonesome theme also for electric guitar. Overall, Bernstein tackles the same ground pioneered by David Michael Frank in those Seagal movies and matched by Christopher Young in *Rapid Fire*, and turns in a largely nonthematic effort that is perhaps too single-minded, but in an admirably uncompromising manner.

Bernstein comes off less well in **The Sea Wolf** (Bay Cities BCD 3038, 19 tracks - 43:05), if only because he's following in the footsteps of Erich Wolfgang Korngold. This is the score to the recent TNT cable movie starring Charles Bronson and Christopher Reeve, an electronic score that Bernstein approached orchestrally, and would have benefited enormously if the time and money had been there to use live instruments. There are some nice themes, but the electronic sounds just don't do them justice. Bernstein's harsh, electronic timbres aren't necessarily bad—they were great in *Excessive Force*—but their dark mood and atmosphere seems incongruous with the orchestral approach Bernstein takes thematically. However, while some of the synthesizer effects here don't work, there's a lot to admire in a score like this. It's probably a fault of the way things are today that the point here was not for Bernstein to have 90 days and 90 players to top Korngold, but for him to have electronics and hardly any time at all to do something as complex as this is. In any case, it's nice to have some new CDs out from this underrated workhorse, and he will no doubt keep providing solid work in the '90s as he did in the '70s and '80s.

Tackling much the same ground as *Excessive Force*—even the titles are interchangeable—is **Extreme Justice** (Milan 7313835650-2, 17 tracks - 42:02) by David Michael Frank, no stranger to the genre. He takes a slightly different approach than Bernstein, however, partly due to the fact that he had the luxury of live instruments. Whereas *Excessive Force* opts

for an unrelenting, caustic barrage of electric guitar and percussion, *Extreme Justice* offers a smoother, cooler backdrop to this film's carnage. His main theme is one of lament, often presented with martial snare drums to underscore the duty of the main character. Loud rock drums are used at some points, as well as electronics and orchestra, but I'd even say that one recurring passage is Herrmannesque. Occasionally, there are moments very similar to those in the opening and closing tracks of *Under Siege*, probably a case of Gary Chang imitating Frank rather than the other way around. Two rock songs are thrown in, which aren't much to speak of. Overall, if you liked Frank's work in *Out for Justice*, *Hard to Kill*, ad nauseam, you'll like this as well. It's neither better nor worse than *Excessive Force*—less aggressive, but more rounded musically. For those who care, the film is an HBO movie which aired in June and starred Lou Diamond Phillips.

Also out from Milan is **Benny & Joon** (Milan 7313835644-2, 14 tracks - 37:50). This is only the second score I've heard by British composer Rachel Portman (the other was *Used People*), and while it's striking how similar those two scores are, it's also striking how original a sound Portman has created. It's a circus-like atmosphere very much in the tradition of Nino Rota, but still, when was the last time so much of a score's melodies were carried by a solo clarinet? Portman's themes are very rich, often appearing over a repeating two-beat "oom-pah" device that she has made her own, or a slower three-beat waltz variation of the same. Collectors might have been spooked off this CD thinking it a song compilation, but there's only one song on it. (No cooties, either, guys. Sheesh. Why aren't there more women composers, anyway?) The rest is all Portman, and all orchestral, as far as I can tell. From what I heard of this Johnny Depp film, it's that kind of sensitive comedy-drama for which a composer either does very little music, or does heavy-handed, inappropriate music. Here, Portman has come up with a comic-dramatic sound that is active, melodic and fun to listen to, but not overbearing. That's quite an accomplishment for today's films, and this CD is well worth looking into.

Finally, **The Dinosaurs!** (Narada Cinema ND-66004, 12 tracks - 49:41) is the newest entry from Narada Cinema, music by Peter Melnick (*L.A. Story*) to a recent four-part PBS documentary jumping on the dinosaur bandwagon. (Previous Narada Cinema CDs were *Columbus and the Age of Discovery* by Sheldon Mirowitz, *Millennium* by Hans Zimmer, and *Space Age* by Jay Chattaway.) *The Dinosaurs!* is a nice addition to that line, one designed to appeal to Narada's new age listeners; being for a documentary, it's not as much film music as it is music inspired by, well, dinosaurs. However, it's not quite that, either; as opposed to the cruel realities of dinosaurs expressed by Williams in *Jurassic Park*, this displays more of a sense of bouncy, new age-ish discovery of what these creatures were. Melnick and his half dozen players fashion a sound that is mellow and laid-back, but still quite active and dynamic. There are no connecting themes, just a pleasant collection of tracks each accompanying a different series of visuals. Melnick uses his ensemble for what it can provide: not a symphony, not a dull drone score, but a lively collection of rhythms and tunes. Not the kind of music I'd imagine fans of *Spartacus* go for, and not earth-shattering stuff, but nonetheless very enjoyable and likable. As for the packaging, after some 40 page booklets in previous releases, Narada provides only three pages of text here. I've been spoiled.

SOUNDTRACKS FROM THE FILMS OF BRUCE LEE by AUGUSTINUS ONG

The music in **Dragon: The Bruce Lee Story** (MCAD-10827) does justice to the memory of Bruce Lee. Randy Edelman's efforts for this bio flick casts an impressive shadow over the composers for Bruce Lee's films. Of the six films, only Lalo Schifrin for *Enter the Dragon* matches the intensity and expressiveness of Edelman for *Dragon*. Both have memorable and sweeping main titles, and themes that possess spirit-filled, tremendously rhythmic passages. The flashy qualities are noticeably absent in some of the other music for the handful of Bruce Lee's major films. But even these less forceful soundtracks stand head-and-shoulders above those accompanying the mass-produced Karate/Kung Fu films of the seventies.

For the interested collector, the soundtracks for Bruce Lee films are **The Big Boss** (TAM YX-8017), **Fist of Fury aka The Chinese Connection** (JVC VIP-7304), **The Way of the Dragon** (JVC VIP-7305), **Enter the Dragon** (WB P-10016W), **Game of Death** (TAM YX-7037), and **Tower of Death** (JVC VIP-28022). Because the early films were meant to be viewed by Asian audiences only, the first three films exploited snippets of other non-Kung Fu soundtracks; a case in point is the all-too-obvious theme from Ennio Morricone's *Once Upon a Time in the West* finding its way into *The Way of the Dragon*. One other Japanese LP worth mentioning is the compilation *My Way of Kung Fu* (JVC VIP-7302); besides including some of the major themes and title songs from Lee films, this LP also contains five minutes of Bruce Lee proselytizing in English and in Cantonese, "My Way of Kung Fu."

Were it not because of Bruce Lee's then-growing cult status, these Japanese LPs would not have been released at all. Certainly, most Hong Kong productions of Kung Fu films did not usually have soundtracks released. Even the soundtracks from Lee films did not fare well with many collectors other than with Japanese enthusiasts. With the exception of John Barry's *Game of Death* (currently available on a Silva Screen CD) and Schifrin's *Enter the Dragon* (currently available on a Warner CD from Japan), collectors tended to ignore the Kung Fu genre altogether. Not many, therefore, knew that the Japanese version of *Enter the Dragon* is entirely different from the US release (WB BS-2727). In addition to the music not found in the latter, the Japanese LP also contains dialogue and sound effects, and the inclusion of a twelve-page photo spread serves to satiate Japanese collectors; likewise does the inclusion of a poster of Lee in a combat stand in *Game of Death*.

Joseph Koo, with the assistance of Wang Fu Ling, scored the first three Bruce Lee films: *The Big Boss*, *Fist of Fury*, and *The Way of the Dragon*. (n.b. The first two films had more than one title. Names were changed to suit different markets.) Koo wrote the songs "To Be a Man" "Fist of Fury," and "The Way of Life" for these respective films. Mike Remedios provided the vocals to these songs. The soundtracks are replete with stilted English dubs and Lee vocalizing his Kung Fu attacks. The third film, *The Way of the Dragon*, was just a retooling of major themes from *The Big Boss*. While the similarities are all too apparent, the themes provide a consistency for the Lee character as a Kung Fu fighter from one film to the next.

The break away from the typical Kung Fu film music was, of course, Schiffrin's *Enter the Dragon*. This film's full orchestral arrangements made Joseph Koo's trilogy weak and marginal. While Koo was forced to write only short pieces to accent rapidly changing scenes or to "mickey mouse" comical riposte scenes, Schiffrin was afforded much longer and exciting clips for which he composed fuller musical passages. This was certainly true in "The Broken Mirrors," full of tension and combativeness. *Dragon* provides Edelman an opportunity to match this in a similar scene. This startling scene was fantastic—not only was Lee fighting Han in the hall of mirrors but he had to face his lifelong nemesis, the Death Warrior. Edelman interweaved the *Dragon* theme with that of the "Fighting Demons" with tremendous power. Both film scores are excellent, crackling with drama and excitement.

While *Enter the Dragon* and *Dragon* are well made cinematographically, this cannot be said of *Game of Death*. Bruce Lee appeared only in the famous fight scenes in the tower. While these fights were exciting, the rest of the important scenes were completed by another actor because of Lee's untimely death; for the close-up shots, Bruce Lee's face was amateurishly

patched on in the final print. This continuity was an obvious major problem. From this poorly done material, John Barry's music for the film seemed marvelous if not miraculous. Not to be outdone by Joseph Koo, Barry also wrote a melodic song titled "Will This Be the Song I'll Be Singing Tomorrow?" Colleen Camp provided the necessary soft vocal. The music was certainly much better than the film for which it was made.

Tower of Death was one of many Kung Fu films to exploit the Bruce Lee legend. While this film did not actually contain any original Lee fighting footage, Lee's name was used as the main cast member. The action sequences were performed by a body double. Like everything else about the movie, the music was transparent if not serviceable. In addition to the score, Kirth Morrison wrote the songs "Alone in the Night" and "Fallen Heroes." Brute East Family sang the lyrics without much enthusiasm.

Edelman's score to *Dragon* finally gives musical recognition to Bruce Lee as an authentic hero. The music has a zest and sophistication that were so lacking in Lee's films. Randy Edelman's forceful interpretation of this portrayal of Bruce Lee, not only as a powerful fighter, but also as a family man, is without a doubt a fitting coda to the martial artist's mystique. *

IN-DEPTH REVIEW: PINOCCHIO: ORIGINAL SOUNDTRACK CD • LEIGH HARLINE. Walt Disney Records 60845-2 by ROSS CARE

After a disappointing *Bambi* CD, Walt Disney Records has finally done justice to a classic Disney score with this new disc of music from *Pinocchio*. While *Bambi* cut and pasted both songs and underscore to accompany a spoken narration and thus seemed geared at a kiddie audience, this *Pinocchio* disc simply delivers the score, both songs and orchestral cues, as heard in the film, with no narrative, dialogue, or sound effects to distract from the music.

Pinocchio, originally released between *Snow White* and *Fantasia* in 1940, was a milestone in early Disney music, and won two Academy Awards, for Best Song ("When You Wish Upon a Star") and Best Score. It also marked the culmination of composer Leigh Harline's work at Disney, and was ironically the last score he did for the studio. Harline had been on the Disney staff since 1932, and composed many short cartoon scores, most notably for the music-oriented *Silly Symphony* series which laid much groundwork for the features. Among his outstanding SS scores were "The Pied Piper," "Music Land," and "The Old Mill," and he also contributed underscoring and arrangements for *Snow White*. After Harline left Disney he had a long, prolific and as yet somewhat underrated career in feature scoring, doing films as varied as *Isle of the Dead*, *Pickup on South Street*, *No Down Payment*, and *Ten North Frederick*, though he was also too often typecast in light comedies and less-substantial films. Harline died in 1967 after completing one of his finest scores, for George Pal's *The Seven Faces of Dr. Lao*.

Composing both songs (to lyrics by Ned Washington) and background score, Harline's work for *Pinocchio* was the largest single contribution ever made by one composer to any Disney feature. Assisting him were Paul Smith, who later became known for his live-action and nature ("True Life Adventure") scores, and Ed Plumb, who was primarily an arranger/orchestrator but who would also score portions of *Bambi*. (For *Pinocchio*, Plumb co-composed the "Whale Chase" with premonitions of his *Bambi* music.)

As with most Disney features *Pinocchio* avoids an exaggerated "cartoon" sound and the result is by turns as serious, sophisticated, and subtle as any live-action feature score of the period (and in some cases even more so). Lacking the singing protagonists, built-in chorus, and operetta ambience of *Snow White*, *Pinocchio* also placed a greater musical emphasis on an elaborate orchestral score which is one of the glories of the film and of Disney music in general.

Harline was probably chosen for *Pinocchio* because of his command of a semi-classical, European style, and while his underscoring is

often grounded in an appropriately folksy Swiss-German sound, he is equally at home with the score's songs which range from the warm, sophisticated lines and changes of the now-standard "When You Wish Upon a Star" to the jazzy appeal of "Give a Little Whistle" and "I've Got No Strings." But Harline's score sings throughout, and especially in the opening sequences (heard here almost intact), his melodies spill forth in amazing profusion, sheathing the opening sequence in Geppetto's workshop and the ensuing Italian village/"Fox and Cat" scenes in a warm glow of childlike, Old World lyricism. But Harline's versatility and range as a composer also become more evident as *Pinocchio* moves into its darker latter sequences. His music for the Stromboli scenes, for Pleasure Island and its sinister transformation, and the climactic under-sea/Monstro the Whale sequence exhibits moments of power previously unheard in animation scoring. *Pinocchio* is not just a great Disney score, it's a great film score—lyrical, funny, poignant, powerful and terrifying by turns.

This new CD presents the music exactly as heard in the film, with little or no attempt at editing or rearranging the order of the cues or the takes within them. That it is so cohesive and listenable illustrates how fluent the Disney music staff had become at developing the score on equal terms with the animation by the time of their second feature. *Pinocchio*'s soundtrack is often organized in sustained episodes which themselves are more often than not constructed of fully developed 4 and 8 measure phrases (as opposed to the quixotic and fragmented structure of much animation scoring). The score is really given time to evolve and happen and thus tracks such as "Little Wooden Head," "The Blue Fairy," and "Coach to Pleasure Island," while notated as a series of short individual takes, actually come off more as fully developed, cohesive movements (though of course without editing we of necessity do get some abrupt mood shifts, transitions, and endings as well). Except in some of the brief comic action bits, quite amusingly scored in themselves (especially *Pinocchio*'s cigar-smoking cue), *Pinocchio* also avoids excessive "mickey mousing," though cues like "Lesson in Lies," under the puppet's second encounter with the Blue Fairy while imprisoned in Stromboli's bird-cage, show how sophisticated and emotionally potent this overused technique had become as well.

While this new CD is excellent on all accounts, I still wax a bit nostalgic over its LP precursor. I rather miss the fluid editing of the score by Tutti Camarata and Disney music editors Evelyn Kennedy and Rusty Jones, who worked with six other sound department technicians on that pioneering soundtrack LP (Disneyland WDL-4002)

released in the mid-1950s (in conjunction with the film's 1954 re-issue). This was one of the most beautifully produced original soundtrack albums of the period, and if it did not give you all the music you might have wanted—the LP featured about 32 minutes worth, the CD a little over an hour, much that was never on record before—it did give a complete, cohesive, and remarkably vivid aural impression of the film as a whole, and the editing was especially effective when applied to such stop-and-go sequences as the "Whale Chase." I also became accustomed to the sound effects—village bells, Monstro's snarls, the surf sounds at the otherwise very abrupt end of the "Whale Chase," etc.—that were unobtrusively integrated into that version and which made you realize how subtly these effects enhanced the score as a whole (as they certainly enhanced this LP version). The CD music tracks sound just a little naked without them, at least when you're used to hearing them. This now-rare LP remains an exemplary instant of film soundtrack production.

But this new CD is of course still very welcome, and aside from some excessive noise, unavoidable with scores of this era (the late '30s!), the sound is pretty amazing, ample proof of how advanced Disney's recording techniques were even then. The inventive, fantastic orchestrations come across with pristine clarity. Certainly the sparkling bells, toy instruments, and solo accordion of the music box sequences, and the Blue Fairy's Novachord (an early electronic keyboard on which the timbre and attack of the organ-like tones could be varied somewhat like a synthesizer), have never sounded better. The 53 second "Clock Sequence" is also a sonically amazing cue. The CD was produced by Michael Leon and Harold J. Kleiner, and mastered by Bruce Botnick.

While the liner notes provide no information whatsoever about Harline and the other musicians, a cue sheet giving exact data as to cue titles and credits is included. Unfortunately, Leigh Harline's full name is listed only once in the notes, and then as conductor, a real oversight considering the magnitude of his compositional contribution! (It is listed in the song credits.) But other than these inadequate liner notes this new *Pinocchio* is a fine job. I won't toss my treasured LP version, but then I would not want to give up this much more complete new CD either, and perhaps at some point *Bambi*, *Snow White*, and some of the other classic feature scores will be given this same sensitive, adult treatment on CD as well. *

Good news! A new CD of Snow White just came out in June (unlike this issue of FSM).

In the Nov. '92 issue of FSM (#27), Jeff Johnson published his Top Ten Advantages of Working at a Soundtrack Label. Number 1 was "soundtrack collecting babes." For some reason, soundtracks are kind of a guy thing, but there are some women who collect as well. In fact, all three of them receive FSM. Seriously, a number of women subscribe to FSM, and Sarah Clemens has come up with a list they can use to see if they, too, are "soundtrack collecting babes": -LK

10. It's the only context in which you will let a man call you a babe.

9. As a little girl, you thought Leonard Bernstein's best music was *The Buccaneers*.
8. Your first 45 was *Goldfinger*.
7. On your first trip to New York, before you hit Bloomie's, you head for Footlight Records, then Tower Records.
6. You learn how to use the database on your computer just so you can catalog your soundtracks.
5. You learn how to compress your hard drive when the database fills up.

4. You fall in love with a guy who has as many (or more) soundtracks as you do, never mind his other sterling qualities; you can fill in the chinks in your collection.
3. You open the Intrada catalog before the Bloomie's sales flyers.
2. On a trip to Rome, you know in advance that "colonna sonora" means soundtrack so you know where to look at "Disco Boom."
1. You actually wonder what you would do for a man who offered you the Tribute to Jerry Goldsmith 500 copy limited edition CD.

MAIL BAG - Letters from readers

...Don't get uptight, but here goes another reaction to Doug Fake's letter in FSM #27. I hope that this letter, however, sheds a little different approach on the issues at hand, and I think it will. I see the point of view from both sides. I understand where Doug is coming from in that the listener should enjoy the music and the merits of the effort of the composer. I understand the opposing views stating that anything, especially art, has the right to be evaluated and critiqued.

I think that soundtrack CDs should be viewed from both angles. The other factor needing to be considered and put into perspective is the effort behind the project. The subject of criticism has only surfaced because of the efforts of Doug Fake and others like in bringing film music to the film music fan.

If a soundtrack CD came out of a large studio label such as MCA, would we all be so sensitive to critiquing it? We understand the situation. If a company like MCA or other large film or record company releases a soundtrack, they are doing it for one reason only—profit! We know minimal effort was probably put into the sound quality, liner notes, and even choosing the best cues to be included.

If Intrada, Bay Cities, Prometheus, or another one of the handful of soundtrack labels puts out a CD, you know that there has to be a certain degree of integrity and quality before you even hear a note of music from it. We, as film music listeners and collectors, know that there has to be something special when a CD is released from one of these labels. It is understood that with a limited audience, high expenses, and minimal pressings quantities, the profits are going to be small, if a profit is to be made at all.

A good example is Intrada's CD of *Son of the Morning Star*. Doug admits on the liner notes that he, himself, loved the music and wanted to see it made available to the public. I personally agree with him 100% and am sincerely grateful to own and enjoy this CD. This soundtrack was a labor of his love, as I believe all his soundtracks are. So the question becomes: is the CD of *Son of the Morning Star* good music or not? I think it is great and would spend a lot more than \$15 to have it. Others may not agree. The film music fan probably does not need to know anything else except that Doug Fake created this CD for our benefit.

To demonstrate my point as a soundtrack collector and fan, I have had a CD player for nine years. I just went through all of my soundtrack CDs (99) to see which labels are represented and how many CDs were purchased from

each. Since CDs have not really become rare items yet, I thought that my collection might be representative of which labels are currently releasing soundtrack music of interest to me as a film music fan. I listed only CDs where I had more than one on a particular label. The list is as follows: Soundtrack specialty labels: Varèse Sarabande: 29; Intrada: 12; Silva Screen: 6; Bay Cities, Cinedisc, Crescendo: 4 each; JOS: 3; Label X, Prometheus: 2 each. Major Labels: Sony: 9; RCA, MCA: 7 each; Warner Bros.: 6; Virgin: 3. (Note: Although Sony is a major label because of CBS, it has done an excellent job on new releases of classic film music such as *Ben-Hur* and *King of Kings*.)

The above list certainly shows me who is producing the kinds of soundtrack CDs for my taste, and that does not even consider the quality issue between the soundtrack and major labels. My point is that any CD reviewer who is a fan of film music cannot divorce himself or herself from the efforts behind bringing a CD to the public. Simply, was it for profits by a major corporation or was it for the beauty dedicated to those who would enjoy such music (and also hopefully to make a profit)?

My conclusion is, therefore, for those wonderful people behind the innovative soundtrack specialty labels is to keep 'em coming as much and as fast as possible! We fans will buy them for their beauty, their availability, and may even read a review or two.

Meanwhile Doug, what does "bullbleep" actually mean?

Phil Lehman
Silver Spring, Maryland

...This open letter is, of course, addressed to Douglass "The Commander" Fake. Mr. Fake: Since I already feel on friendly terms with you, I suggest that we drop the formality and call ourselves by our first names. Ergo, Douglass—

Your April letter was an amusing mixture of ravings and contradictions, but I will try to answer whatever salient points were visible in the mush. "Join the program," you admonish, and then: "This business has purposes that go far beyond your own needs." (Italics mine.) Douglass, in these two sentences you reveal yourself and your motives. As a listener and occasional reviewer of soundtracks my purpose is not to get with any program, or contribute to the business-side of what is your business. Nor do I consider my interest in soundtracks a "hobby." I only give a damn about soundtracks because they provide me with spiritual bread and wine. (Read my letter again and don't be too distracted when your name is raised.) I don't need a reviewer to tell me what to buy (how did you conclude that from my

letter?), but I certainly don't need—and would be a complete fool to blindly accept—the advice of a producer of soundtrack CDs, someone who obviously has a financial stake in his opinion.

Yes, I did read Christopher Young's piece about reviewers and reviewing. I thought he made many good points, but I disagree with some, particularly with the belief that one must see the film which a soundtrack is from in order to make an assessment of the music. Once a soundtrack is separated from its film, once it becomes a CD or an album, it in effect becomes an entity that can be judged chiefly by its aural pleasures (or lack of). After all, we listen to CDs; we don't watch them or study how they work with the film they accompanied. Yes, there should be a place in FSM for scores to be evaluated along with the films they were intended for, but that is an entirely separate issue—and review. If we buy a certain soundtrack, we do so primarily because we like what we hear. Michael Schiff's April letter further amplifies this point, and I encourage all to read, or re-read it.

And now back to you, Douglass. I couldn't agree with you more: do return to your James Horner score. By all means, let the fruits of your labors speak for themselves. In case you want to continue this "debate" in the pages of FSM (if Lukas lets us), try ginseng for stamina, as I noticed early on a certain petering out in both logic and an energy for future battle, and probably genuine concerns about reviewers aiming "below your belt."

Incidentally, "bullbleep" is not in my dictionary. The correct, manly choice might have been "bullshit," something, I'm afraid, your letter was full of.

Miroslaw Lipinski
New York, New York

...In his review of *Horrors of the Black Museum: The Film Music of Gerard Schurmann*, David Hirsch is fulsome in his praise of Gerard Schurmann's scores, but does draw attention to the variable sound quality on the disc. Perhaps it would be useful for explain the philosophy behind this album. It would have been nice to have had the odd \$55,000 to record all of Gerard's scores afresh, but given the current poor economic climate we plumped for a genuine retrospective of Gerard's film work drawn from (mostly) original soundtrack sources. Consequently our recorded material covered the period from 1956 to 1984; it is therefore not surprising that there is some variance in sound quality—from the worn acetates of *The Long Arm* to the glorious modern stereo of *Claretta*. In fact most of the music on the album has come up very well, but there are two selections which

are of admittedly inferior quality, the aforementioned *The Long Arm* and the music for Laurence Harvey's *The Ceremony*, where, over the years, the tapes had developed drop-out. In the days of vinyl LPs we would have declined to include these items on a disc knowing that if anyone objected to the debatable quality there would be no way to avoid those tracks without the arduous process of lifting and repositioning the playing arm at every listening. However, with the advent of the compact disc it is an easy matter to skip or program-out any given selection. The compact disc is then the perfect medium for selections of varying quality. We thought it best, in the case of the *Horrors of the Black Museum* album, to offer the listener the choice of these additional, albeit inferior, tracks. The total running time of the titles in question is less than 15 minutes—leaving a further running time of the album of 63 minutes. We could, of course, have released an album only 63 minutes long, but given the benefit of the extensive running time possible on a compact disc we decided to include *The Long Arm* and *The Ceremony*, not only because they completed an overall perspective (the purpose of the album after all) but because we felt the music to be of estimable quality. In the final analysis the compact disc is only a "sound carrier," just as capable of presenting vintage recordings as new digital ones. We hope to produce more retrospective albums in future—and no doubt these too will feature variable sound quality—but hopefully these discs will preserve a valuable record of outstanding scores with the matter of sound quality of secondary consideration. Of course, each listener must consider the merits or demerits of sound quality for themselves. All we can do is work to provide more and more prime examples of our glorious film music heritage.

David Wishart
Cloud Nine Records
London, England

Barring anything exceptionally revealing, no more letters will be printed in response to Douglass Fake's arguments about negative reviewing, made over half a year ago. It's kind of getting redundant. Besides that, however, readers are encouraged, as always, to send in letters to this "Mail Bag" section (address on page one). You can address some of the topics of recent issues (such as the classical & film music connection, the use of orchestrators, and the subject of Mr. Wishart's letter above), comment on the publication itself, or start a new debate. We love to hear from you. Brevity good; pontification bad.